

# こどものギターレッスン

小山 勝 著 ● 全音楽譜出版社

GUITAR METHOD FOR CHILDREN by Masaru Koyama





# こどものギターレッスン

## GUITAR METHOD FOR CHILDREN

小山 勝 著  
by Masaru Koyama

全音楽譜出版社  
ZEN-ON Music Co. Ltd.

まえがき  
(父兄および先生方へ)

### FORWARD

(Addressed to elders in the family as well as to the teacher of the guitarist)

#### ♣ この本について

ギターは、ピアノやオルガンなどの鍵盤楽器やハープなどとともに独奏楽器としての優れた機能をもつ楽器で、左右の指で直接弦に触れて演奏し、心と身体と楽器とが一体となって通じ合う、多くの独創性をもつ楽器です。

ギターは日本でも一般に普及率の高い楽器ですが、ことに最近では演奏レベルも著しく向上して、ギター音楽に対する認識も高まってきました。さらに新しい傾向として小学校低学年をはじめとする小さな練習生の増加が注目されます。この現象はギター音楽の新しい発展を目指す上で大いに好ましい傾向と申せます。この傾向に対して本書は、ギターを初めて学ぶ子どもたちが、基礎知識と演奏感覚を楽しく身につけ、さらに上級へと進むための最初に使う教科書として編集したものです。

#### ♣ About This Book :

The guitar, along with the harp, organ and piano are superlative solo instruments, requiring coordination of the performer's mind and hands with the particular characteristics of the instrument. Each complements the other, providing a large range of creative possibilities.

In Japan, the popularity of the guitar has grown rapidly. Especially recently, performance level has increased, and knowledge of the guitar itself and of its repertoire have become widespread.

Assisting in this is a new trend among the lower grade students in the primary schools who are forming practice classes together. The present text was written with the idea in mind of giving such a new learner the proper basic knowledge in a form which should be enjoyable as well. In addition, it has been edited with particular attention to those students who will going on to the higher levels of performance.

#### ♣ 子どもが使うギターについて

ギターはバイオリンのように年令に応じたサイズは確立されていません。小学生でも高学年になれば普通サイズのギターの使用が可能ですが、低学年児や幼児が普通サイズのギターで練習することは、手の大きさによる無理とともに、ギターを抱えるうえで楽器の胴体の大きさが障害になります。

しかし幸いにも最近では需要に応じて楽器メーカーが弦長の短い小型化したギターや、小学校低学年から、さらに5、6才の子供にも使える幼児用ギターも開発し、すでに発売しています。

身体とバランスのとれた楽器を使用することは上達の第一条件ですから、たまたま家にある普通サイズのギターをこども用にまにあわせるようなことは避けなければなりません。楽器店や広告(例、この本の最終ページ)、あるいは教師の指示などによりこどもの身体の大きさに合うギターを購入してください。

#### ♣ Guitar Suitable for a Child

The size of Guitar suitable for a child is not fixed in any particular fashion. Children in the upper grades of primary school, and older, may use an ordinary guitar; but, naturally, for smaller ones, difficulties arising from their limited hand size as well as problems in cradling the instrument rule this out. Fortunately, these days, guitars specially made for children, even those as young as 5 or 6, are being manufactured and sold. It is of utmost importance that the instrument be balanced with the size of the player and that the child not be allowed to use just any guitar that might be in the house. This will surely interfere with his progress. By checking with shops that sell musical instruments, or consulting teachers and advertisements for children's guitars (such as the one on the last page of this book), it is possible to arrive at which size would be the most suitable for the child.



# もくじ

# CONTENTS

ギターの各部のなまえとその役わり	Parts of the Guitar and Their Function	4
ギターの持ち方	How to Hold the Guitar	5
両手のかまえ方	Hand Posture	5
音符の種類と拍子のかぞえ方	Kinds of Notes and the Way to Count Their Duration	6
調弦のしかた	Tuning Methods	6
ギターの楽譜に使われる記号	Terms Used on Guitar Scores	7
ポジション表	Position Diagrams	8
<b>グレード1</b> (単音のれんしゅう)	<b>Grade 1</b> (Individual Note Exercise)	
①弦～⑥弦の開放弦	Open Strings 1～6	9
②弦と①弦を使った音階	Scales Using the Second and First Strings	10
4つのメロディー	Four Melodies	11
ちょうちょう (ドイツ民謡)	Lightly Row (Folk Song)	12
全音符、2分音符、4分音符のくみあわせ	Whole Note, Half Note, and Quarter Note Combination	13
休止符と付点音符	Rests and Dotted Notes	14
かっこう (ドイツ民謡)	Cuckoo (Folk Song)	15
ぶんぶんぶん (ボヘミア民謡)	Gentle Bee (Folk Song)	16
③弦と②弦を使った音階	Scales Using the Third and Second Strings	17
新入生のうた (ドイツ民謡)	Song for the New Student (Folk Song)	18
れんしゅう曲 (ツェルニー)	Etude (C. Czerny)	19
⑤弦と④弦を使った音階	Scales Using the Fifth and Fourth Strings	20
きらきら星 (フランス民謡)	Twinkle, Twinkle, Little Star (Folk Song)	21
アマリリス (ギース)	Amaryllis (J. Ghys)	22
音階の(総合)れんしゅう	Whole Scale Exercise	22
<b>グレード2</b> (重音のれんしゅう)	<b>Grade 2</b> (Double Note Practice)	
2声のれんしゅう	Two-Voice Exercise	23
6度音程による2声	Two-Voice Practice in the Sixths	24
月のひかり (フランス民謡)	Moonlight (Folk Song)	25
かえるの合唱 (ドイツ民謡)	The Changeless Choir (Folk Song)	26
モデラート (バイエル)	Etude (F. Beyer)	26
3度音程のれんしゅう	Practice in Thirds	27
アンダンテ (キュフナー)	Etude (J. Küffner)	28
⑥弦と⑤弦を使った音階	Scales Using the Sixth and Fifth Strings	29
全弦にわたる音階	Scales Using All Strings	29
アンダンテ (カーノ)	Etude (A. Cano)	30
ワルツ (カルリ)	Waltz (F. Carulli)	31
エチュード (カルリ)	Etude (F. Carulli)	32
アンダンティーノ (カルカッシ)	Etude (M. Carcassi)	33



練習曲 26 番 (ツェルニー)	Exercise No.26 (C. Czerny)	34
メリーさんのひつじ (アメリカ民謡)	Mary Had a Little Lamb (Folk Song)	35
アビニヨンの橋で (フランス民謡)	The Bridge of Avignon (Folk Song)	35
アレグレット (バイエル)	Etude (F. Beyer)	36
ロンドン橋 (イギリス民謡)	London Bridge (Folk Song)	37
こどりのうた (ドイツ民謡)	The Little Bird's Song (Folk Song)	38
練習曲 29 番 (ツェルニー)	Exercise No.29 (C. Czerny)	39

### グレード3

(和音とアルペジオ)

### Grade 3

(Chords and Arpeggio)

和音	Chords	40
アルペジオ	Arpeggio	41
アンダンテ (カルリ)	Etude (F. Carulli)	42
エチュード (カルリ)	Etude (F. Carulli)	43
モデラート (ソル)	Etude (F. Sor)	44
グリーンスリーブス (イギリス民謡)	Green Sleeves (Folk Song)	46
ワルツ (カルリ)	Waltz (F. Carulli)	47
プレリュード (カルリ)	Prelude (F. Carulli)	48

### グレード4

(中級のテクニック)

### Grade 4

(Middle Level Technique)

セーハ	Ceja (Barré)	49
ワルツ (カルリ)	Waltz (F. Carulli)	50
マーチ (カルカッシ)	March (M. Carcassi)	52
よろこびの歌 (ベートーベン)	Song of Joy (L. van Beethoven)	53
スラー	Slur	54
山の音楽家 (ドイツ民謡)	The Mountain Musician (Folk Song)	55
エチュード (ジュリアーニ)	Etude (M. Giuliani)	56
ワルツ (ディアベリ)	Waltz (A. Diabelli)	57
レントラー (キュフナー)	Ländler (J. Küffner)	58
高い音域と高い重音	High Range and High Double Notes	59
ローレライ (シルチャー)	Die Lorelei (F. Silcher)	60
6つの「調」の音階練習	Scale Exercise in Six Keys	61

### グレード5

(たのしい独奏曲)

### Grade 5

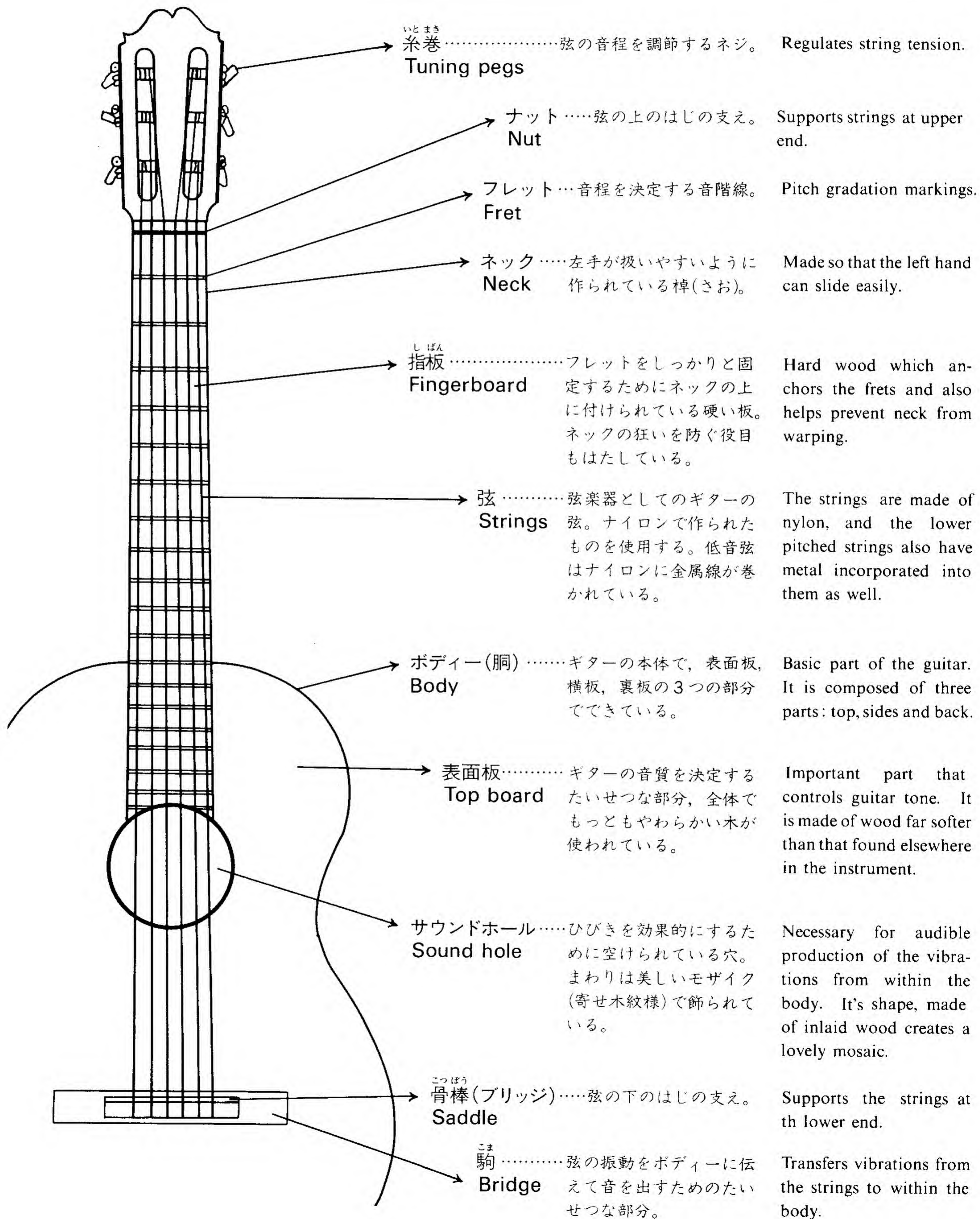
(Enjoyable Solo Pieces)

アンダンテ (カルリ)	Etude (F. Carulli)	62
アングレーズ (カルリ)	Anglaise (F. Carulli)	64
イ短調の練習曲 (バイエル)	Etude (F. Beyer)	65
アンダンテ (ソル)	Andante (F. Sor)	66
練習曲 (カルリ)	Exercise (F. Carulli)	67
メヌエット (クリーガー)	Minuet (J. Krieger)	68
勇者はかえる (ヘンデル)	Judas Maccabaeus (G.F. Handel)	69
コントロールダンス (フェランディエーレ)	Contradanza de Los Curtacos (F. Ferandiere)	70



# ギターの各部分のなまえとその役わり

## Parts of the Guitar and Their Function





# ギターの持ち方

How to Hold the Guitar



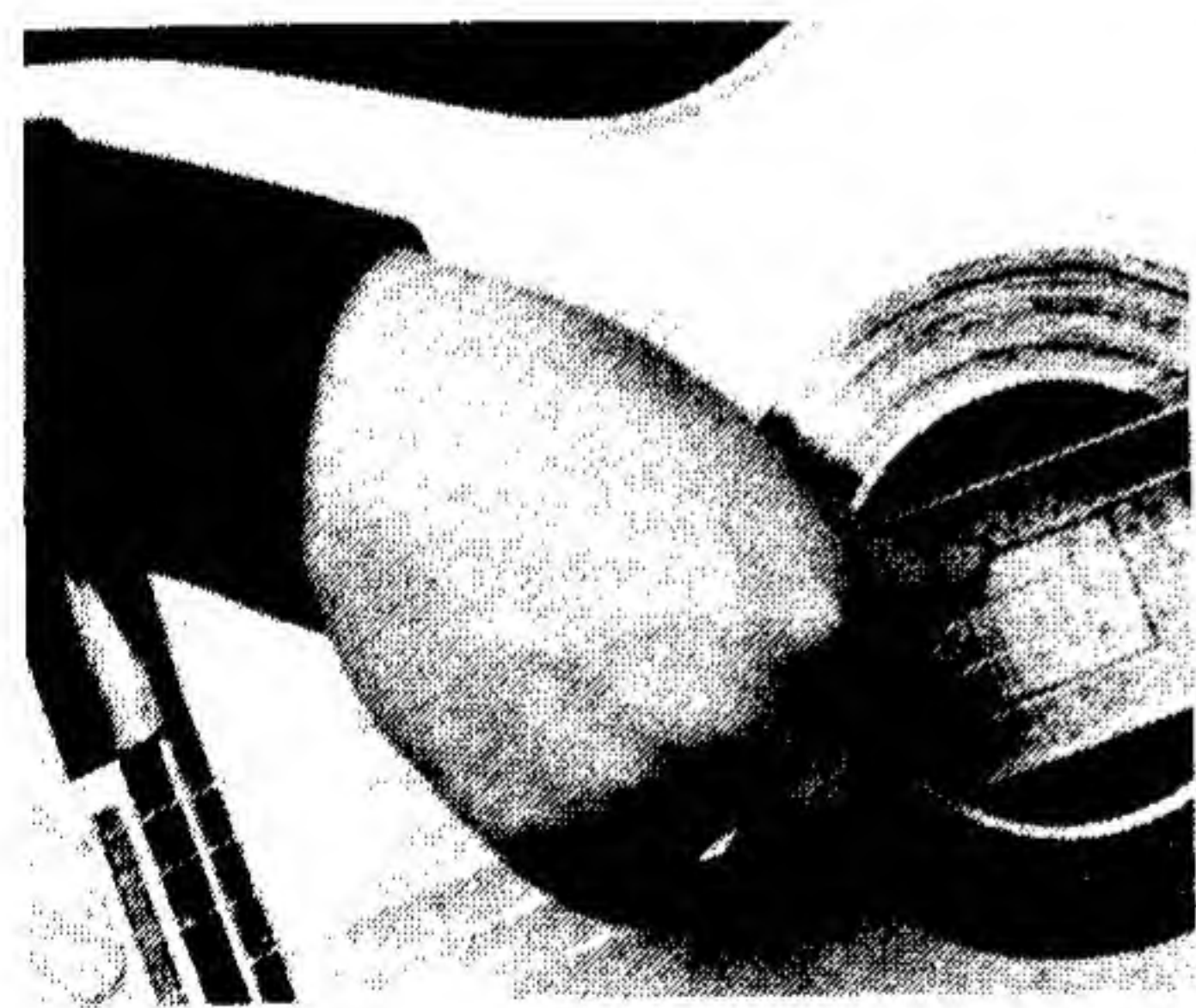
♣ ギターをかかえたときの姿勢に欠点があると、演奏上のすべてのことに影響します。上のこれらの写真から、からだ全体の姿勢と両手両足のかまえ方をよく見てください。



♣ If there is the slightest fault in the way the guitar is held, the entire performance will be affected. Looking carefully at the above pictures please take note of the position of the body, as well as feet and hand placement.

## 両手のかまえ方

Hand Posture



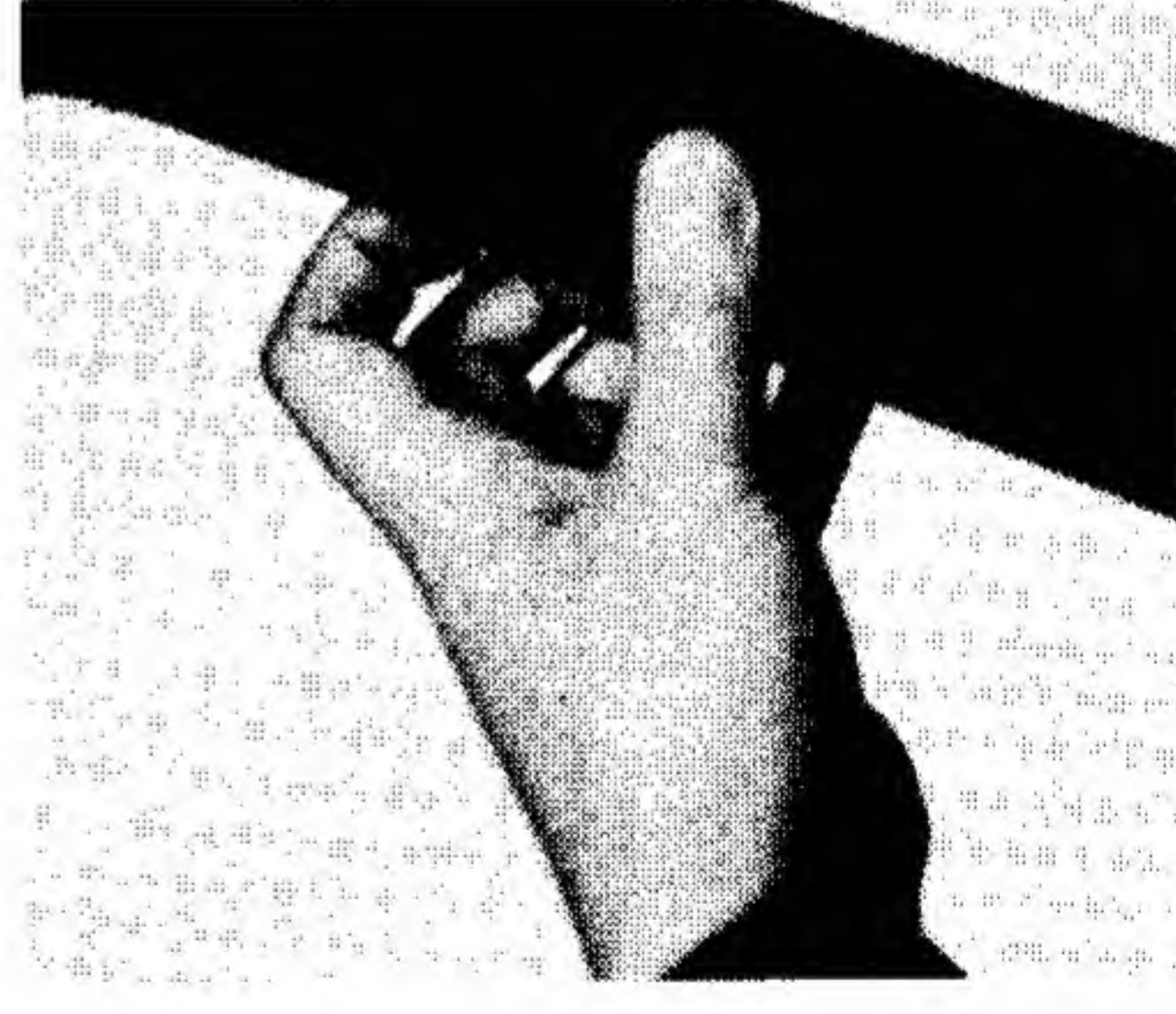
♣ 右手は手首の力をぬいてかまえ、指が弦を直角によこぎるような方向をとります。手首全体がさがって指先が自分からみて左の方を向いてしまうと指の動きだけでは音が出せず、腕ごと動かすようになってしまいます。

♣ The wrist of the right hand is relaxed, fingers held at a right angle to the strings. If the wrist is held too far downward, with the fingertips facing toward the left (when viewed by the player), then sound cannot be produced by the fingers alone, and the whole arm will have to be moved as well.



♣ 左手はネック全体を握るような感じになってはいけません。おや指を支えとして、いつも手の平とネックの間に空間をたもつようにします。そのためには、おや指の間節を前に曲げないことがたいせつです。そして人さし指と小指のつけ根がネックに対して同じくらいの距離をたもつように注意します。

♣ Do not try to grasp the whole neck with your left hand. Using the thumb as a lever for support, be sure to leave a space between the palm and the guitar neck. Be careful not to curve the middle joint of the thumb forward, and see that the curvature of the index and fourth finger are the same distance from the neck.





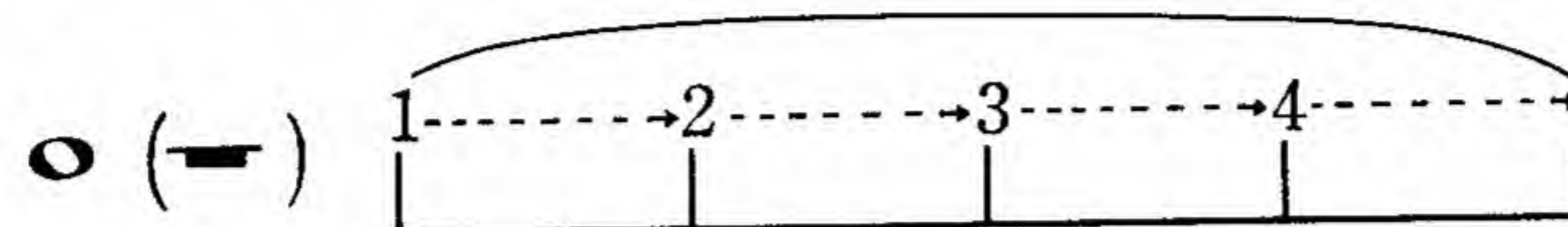
# 音符の種類と拍子のかぞえ方

## Kinds of Notes and the Way to Count Their Duration

(カッコのなかは同じ長さの休止符)

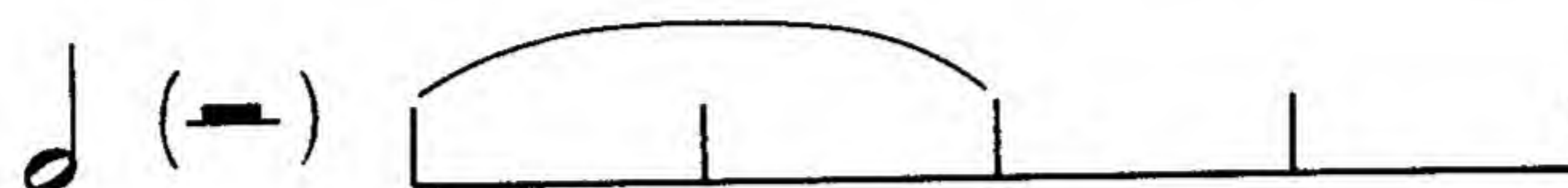
(the signs within parenthesis are rests which take the same number of beats as the notes beside them)

全音符  
whole note



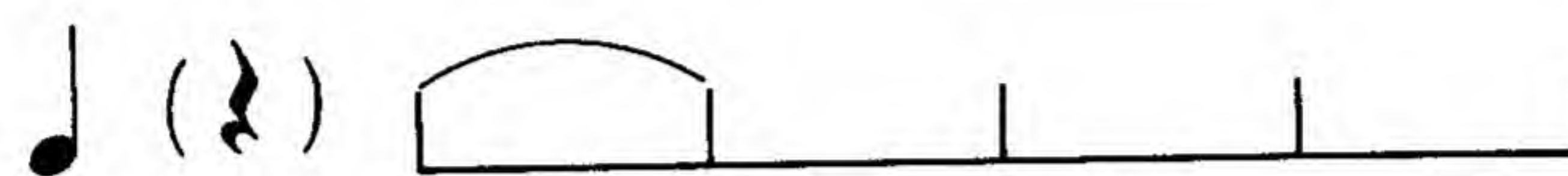
1つで4拍かぞえる  
takes a count of 4 beats

2分音符  
half note



2つで全音符1つと同じ長さ  
two of these get a count equal to one whole note.

4分音符  
quarter note



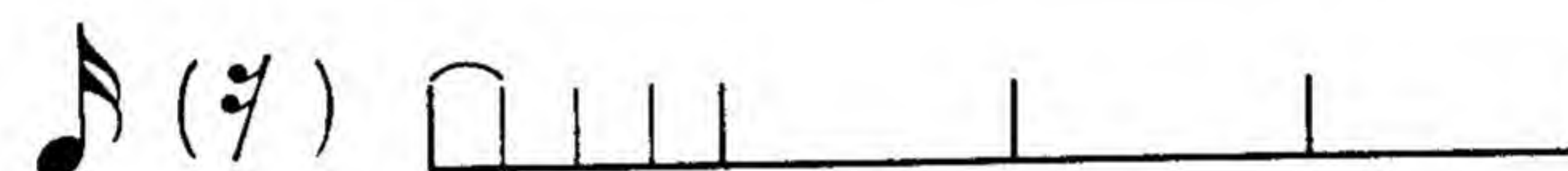
4つで全音符1つと同じ長さ  
four of these are equal to the whole note.

8分音符  
eighth note



8つで全音符1つと同じ長さ  
eight equal the whole note's duration.

16分音符  
sixteenth note



16個で全音符1つと同じ長さ  
16 of these take a count equal to one whole note.

# 調弦のしかた

## Tuning Methods

♫音の合わせ方(調弦)は、ギターを弾くことと同じように、いつも練習することが上手になるコツです。はじめは6本の弦の音を全部そなえた調子笛を使うのがよいでしょう。そしてある程度音に馴れてきたら次の方法の練習をはじめます。

はじめに……第5弦を<sup>おんき</sup>音叉, または調子笛, ピアノなどで「ラ」の音に合わせる。

次に……第5弦の5フレットを押えて出した音(レ)に第4弦の開放弦の音を合わせる。

次に……第4弦の5フレットを押えて出した音(ソ)に第3弦の開放弦の音を合わせる。

次に……第3弦の4フレットを押えて出した音(シ)に第2弦の開放弦の音を合わせる。

次に……第2弦の5フレットを押えて出した音(ミ)に第1弦の開放弦の音を合わせる。

次に……第6弦の5フレットを押えて出る音(ラ)を第5弦の開放弦の音と同じにする。

♣The ability to tune the guitar will increase with practice much the same as performance does. At first, it is better to use a six-toned pitch pipe. Then when proficiency in hearing the distinctions between pitches has been acquired, the following method may be used.

First ……The fifth string is tuned to an A — use tuning fork, piano or pitch pipe to get the correct pitch.

Next ……Pressing down the fifth fret of the fifth string, tune the fourth string to correspond to it. (D)

Then ……Pressing down the fifth fret of the fourth string, tune the third string likewise. (G)

Then ……Pressing down the fourth fret of the third string, tune the second string to it (B).

Next ……Suppress the fifth fret of the second string, and tune the first string to it. (E).

Last ……Suppress the fifth fret of the sixth string (A), and tune it to the open fifth string.

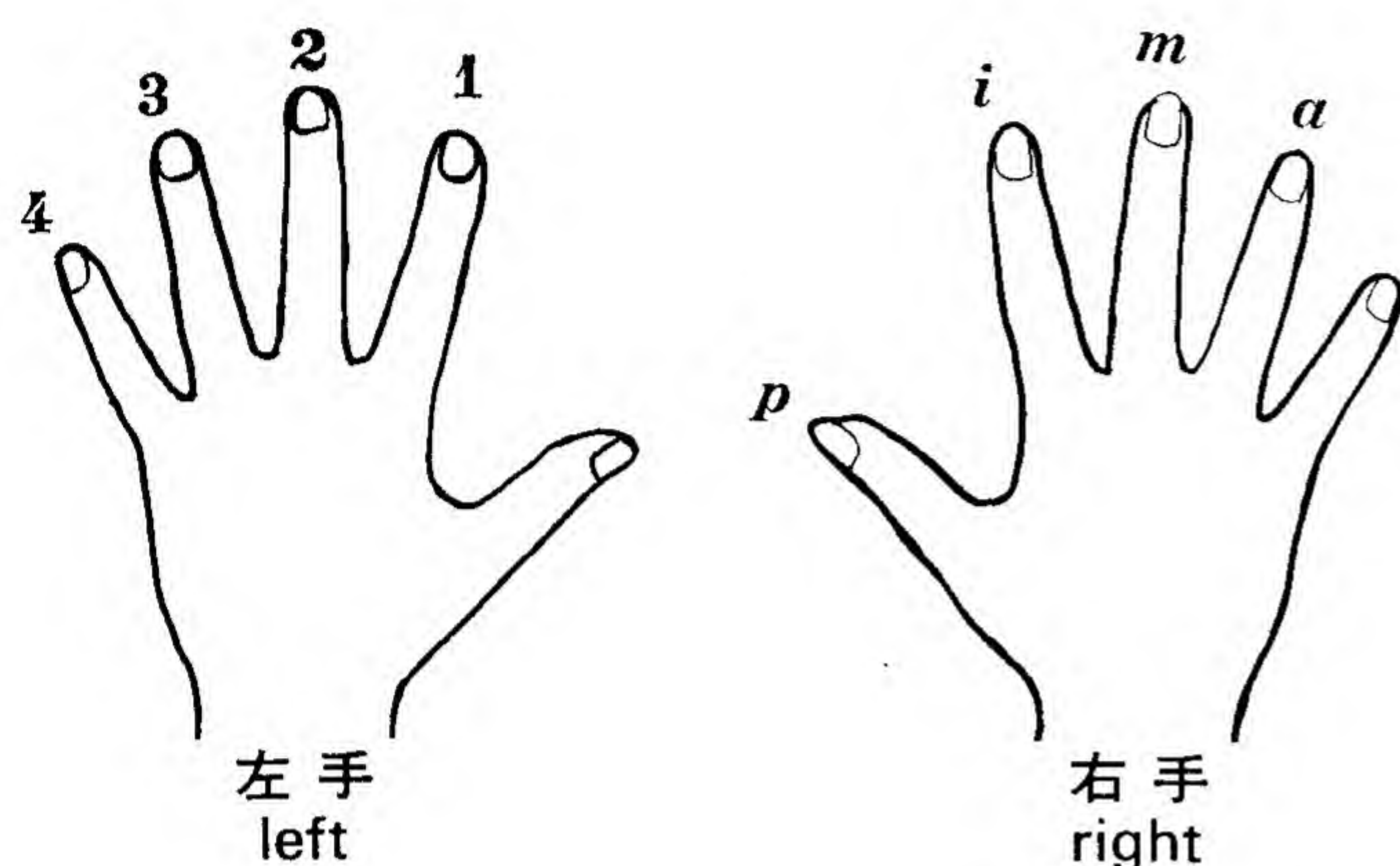


# ギターの楽譜に使われる記号

## Terms Used on Guitar Scores

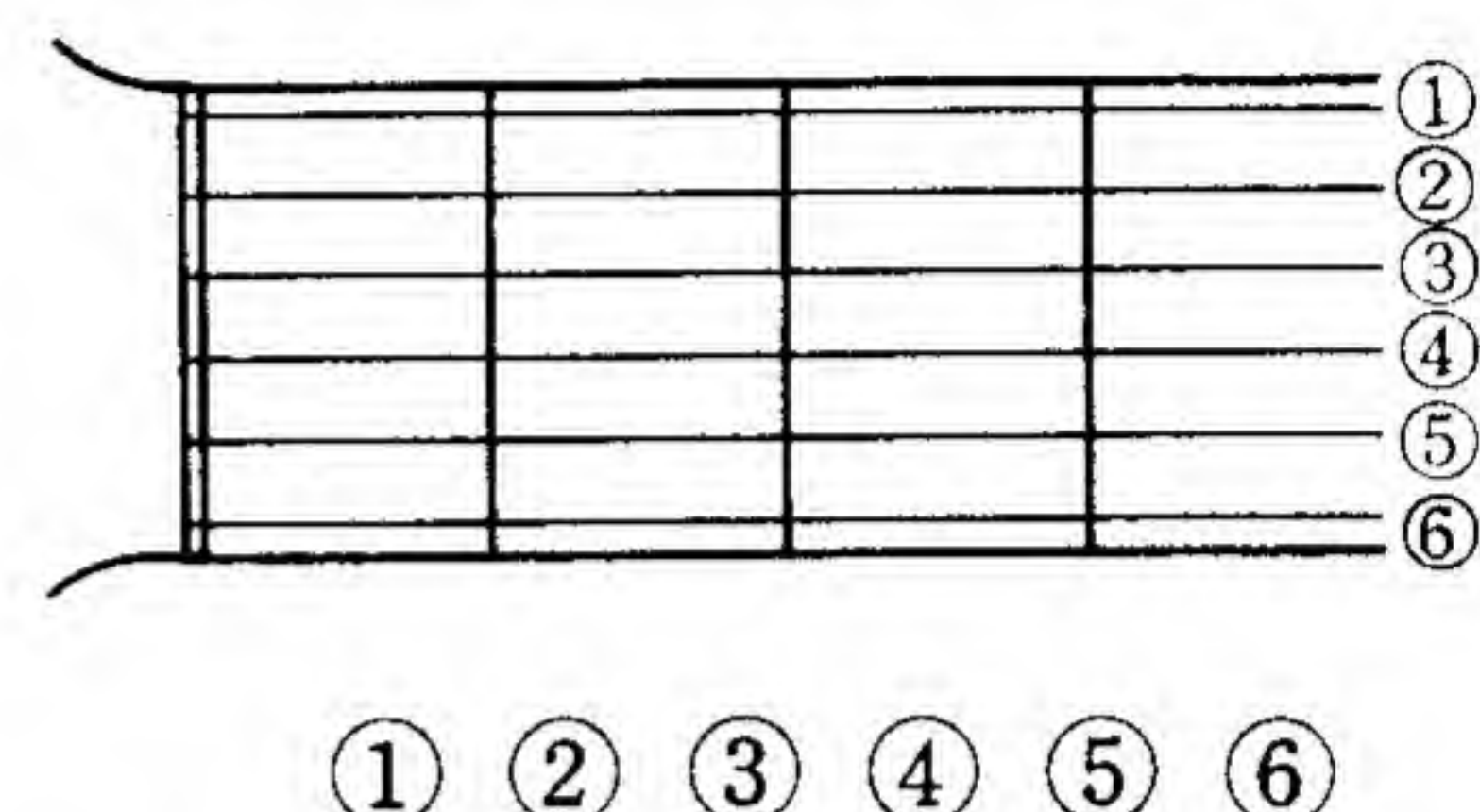
左右の指使いを示す記号

Signs Indicating Fingers of the Right and Left Hands



弦の番号を示す記号

Signs Indicating Strings



♣弦の番号は○でかこんで示し、高音側から数えます。

♣String numbers are always enclosed within a circle. Numbers are indicated beginning from high to low.

右手のひき方

♣アル・アイレ

指の関節の動きによってひく方法で、ちょうど「ひっかく」という言葉が当てはまりますが、腕がいっしょに動いてしまわないように注意します。

♣アポヤンド

指の関節の動きを少なめにして、第1関節が逆になるように指先を弦に押しつけるようにしながらひく方法で、ひき終わったあとは次の弦に指がよりかかった状態になります。

この2つのひき方の使い分けは、レッスンを受けながらだんだんに理解していかなければなりません。

How to Play with the Right Hand

♣ *Al Aire*

The entire finger, including joints, are involved in the playing movement. The term 'plucking' the strings is applicable here. Take care that the arm does not move together with the hand.

♣ *Apoyando*

The movements of the fingers themselves is not as dynamic as in the previous method. After plucking, the fingers should be resting on the next string.

The student should learn the difference between these two different types of playing as his lessons progress.

右指の爪について

♣クラシックギターは右指の爪を指のうら側(指紋の側)から見て指先から2ミリほど、のばした状態で演奏するのが普通ですが、のばした爪の先は、細かな目のサンドペーパーなどで角を落として磨きをかけなければなりません。しかし爪は子供のうちはかならずしも最初からのばす必要はなく、日常生活とのかねあいを見ながら爪による演奏に切りかえていくようにします。

About the Nails of the Right Hand

♣It is usual in classic guitar playing that the nails of the right hand be allowed to grow out to a length of 2 millimeters (when viewed from the palmside of the hand). They should also be filed with an emory board or very fine sandpaper so that the outer 'corners' are removed and the edges smooth and rounded. However, while the performer is still a child, this is not always a condition suitable to everyday life. Therefore, in the beginning stages, the nails need not be lengthened, but can be so later on, as the student's performance level requires it.



# ポジション表

## Position Diagrams

♣下の図は第1ポジション（人さし指が第1フレットを受けもつ範囲）での音階で、それぞれの音と左指の押える場所（フレット）との関係を示したものです。

○…左指は使わず開放弦のまま。<sup>かいほうげん</sup>

●…押える場所。数字はその音を押える左手の指番号。

♣Diagrams below indicate the scale obtained in 1st position in which the index finger (1) holds down the first fret. It also shows the various pitches and their relation with the left hand fret position.

○…left hand fingers not used, open string marking.

●…location to be suppressed. The numbers are the fingers of the left hand which are to be used.

①  
②  
③  
④  
⑤  
⑥

⑥  
⑤  
④

ミ  
E

ファ  
F

ソ  
G

ラ  
A

シ  
B

ド  
C

レ  
D

ミ  
E

ファ  
F

③  
②  
①

ソ  
G

ラ  
A

シ  
B

ド  
C

レ  
D

ミ  
E

ファ  
F

ソ  
G



# グレード 1 (単音のれんしゅう) Grade 1 (Individual Note Exercise)

## ①弦～⑥弦の開放弦 Open Strings 1～6

(全音符)  
(Whole Notes)

① ② ③ ④ ⑤ ⑥

ミ E シ B ソ G レ D ラ A ニ E

(拍子) 1 2 3 4  
Count: One, Two, Three, Four

♣ 4拍子をしっかりかぞえながら *i* (人さし指), *m* (中指) を交互に使って①～⑥弦をつづけてひいてみましょう。  
♣ アル・アイレ, アポヤンドの両方をおぼえてください。

♣ Count to four carefully. Using *i* (the index finger) and *m* (the middle finger) alternately, play notes 1 through 6.  
♣ Learn both the *Al Aire* and *Apoyando* methods.

(2分音符)  
(Half Notes)

(拍子) 1 2 3 4  
Count: One, Two, Three, Four

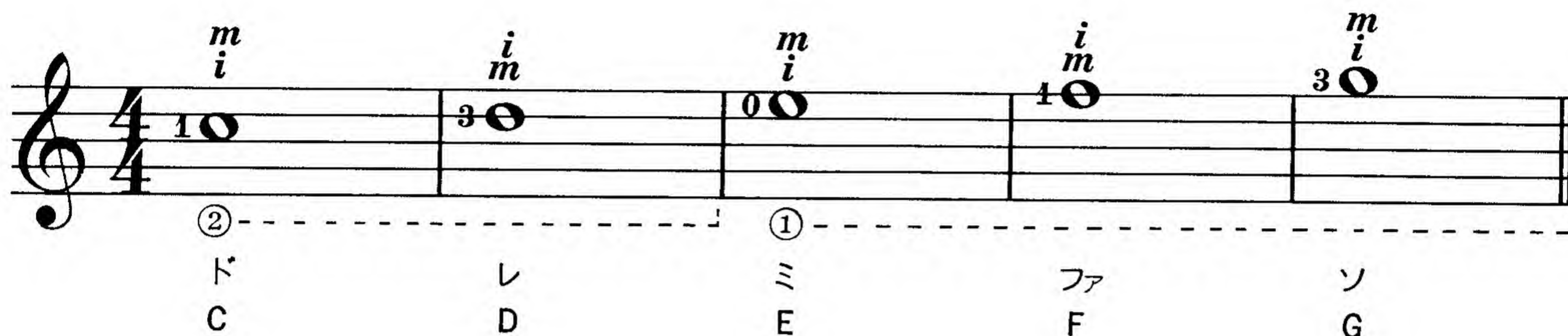
(4分音符)  
(Quarter notes)

(拍子) 1 2 3 4



## ②弦と①弦を使った音階

Scales Using the Second and First Strings



♣ ここからは左指を使いますから、先生のせつめいをよく聞いてしっかりした指使いをおぼえましょう。

♣ 押えるフレットの番号は、ここでは指の番号と同じです。たとえば、最初のドは②弦を使う音で、左指は1ですからフレットも第1フレットを押えます。次のレは3の指を使うので、フレットも第3フレットです。

♣ Now we will begin learning how to use the left hand, so listen carefully to your teacher, and learn the correct way.

♣ The fret number is the same here as the finger number. For example, the first C to be played on the second string ②, for the finger number is 1, and the first fret should also be suppressed. The next note, D, is played by the third finger (3) and the third fret is also suppressed.



♣ ドを押えた1の指は最後まで押えたままにしておきます。

♣ The first finger (1) which plays the C is kept held down until the end.



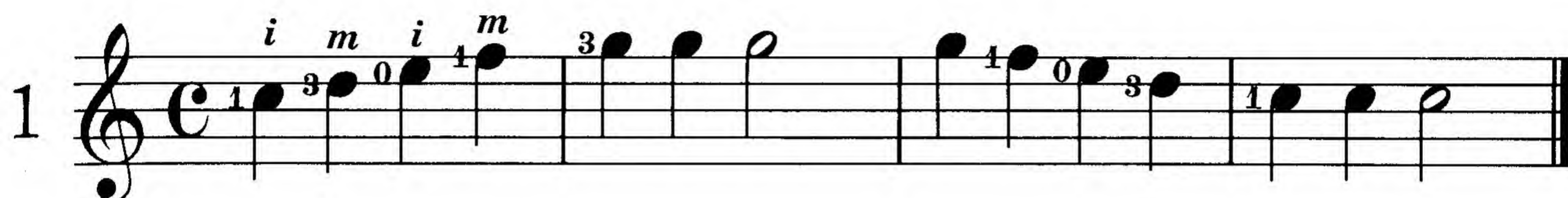
♣ mからはじめる型 (m i m i) もれんしゅうすること。

♣ Practice this pattern again starting with the middle finger (m).



# 4つのメロディー

## Four Melodies

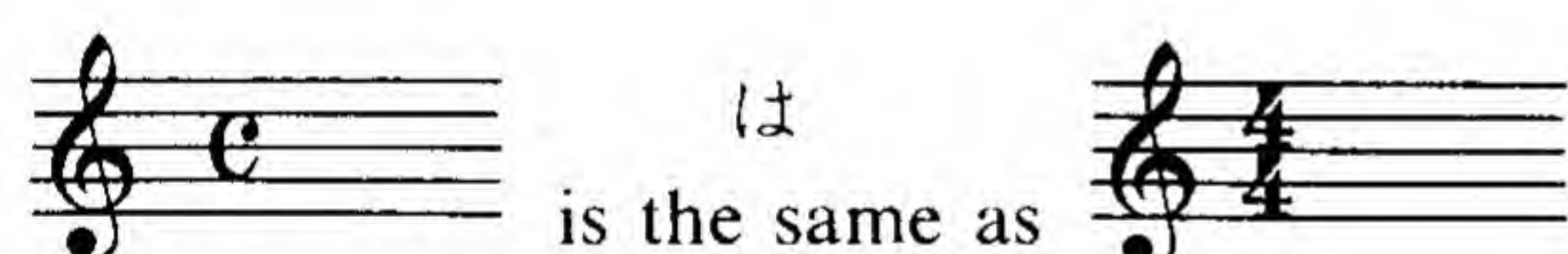


※

♣ ソの音に4 (小指)を使うところは、その前の  
レの音に3を使うので、かわりに使うかえ指  
です。

※

♣ Please note that where the fourth finger (4) is  
used for the G, for the previous D is played  
with the third finger (3).

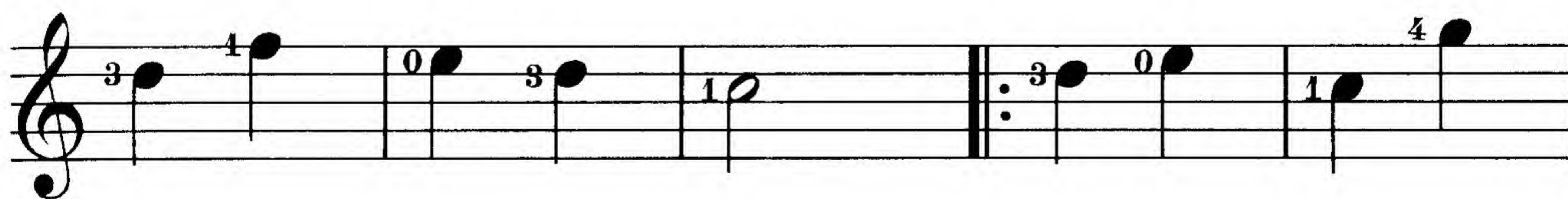


is the same as



と同じ意味の記号

バイエル  
F.Beyer



||:

:||

リピート記号、この間をくりかえす。

The Repeat Sign. Material within the signs is played again.



# ちょうちょう

## Lightly Row

ドイツ民謡  
 小山 勝 編曲  
 German Folk Song  
 Edited by M. Koyama

生徒 Student

ちょう ちょう ちょう ちょう

先生 Teacher

な の は に あ い た ら さ く ら に と ま れ

さ く ら の は な の は な か ら は な へ

と ま れ よ あ そ べ ー あ そ べ よ と ま れ



# 全音符, 2分音符, 4分音符のくみあわせ

Whole Note, Half Note, and Quarter Note Combination

バイエル

小山 勝 編曲

F. Beyer

Edited by M. Koyama

1

生徒 Student

先生 Teacher

2

(1のバリエーション)

(Variation of Piece Number 1 Above)

バイエル

小山 勝 編曲

F. Beyer

Edited by M. Koyama

生徒 Student

先生 Teacher

♣ バリエーション (Variation) は「変奏」のこと  
とで、もとの型に変化をあたえたものをいい  
ます。

♣ Changes applied to the basic musical pattern  
are called a "Variation".



# 休止符と付点音符

## Rests and Dotted Notes

4分休止符のれんしゅう

Quarter Rest Practice

バイエル

F. Beyer

1

(拍子) 1 2 3 4  
Count: One, Two, Three, Four

バイエル

F. Beyer

2

1 2 3 4

♣ 6ページの表にあるように、休止符はすべての音符にあてはまる種類があります。ここでは4分休止符を正しく守ることをれんしゅうしましょう。

♣ As shown on the chart on page 6, there is a rest corresponding to every note time value. On this page let's practice quarter rests.

付点2分音符のれんしゅう

Dotted half note practice

バイエル

F. Beyer

(拍子) 1 2 3 4  
Count: One, Two, Three, Four

♣ 付点音符は、もとの音符の長さにもう半分の長さを加えることを示すもので、すべての音符につけることができる。

♣ The dot indicates length increased by half again the note's basic length. Any note's length (time value) may be increased in this fashion.

$\text{p}^\cdot = \text{p} + \text{p}$  したがって  $\text{p}^\cdot$  は3拍かぞえます。  
therefore  $\text{p}^\cdot$  equals 3 beats.



# かっこう

## Cuckoo

ドイツ民謡  
小山 勝 編曲  
German Folk Song  
Edited by M. Koyama

生徒 Student

先生 Teacher

♣ 1拍目を少し強めにひいて  $\frac{3}{4}$  拍子のリズムを  
じょうずに表現しましょう。

♣ To bring out the rhythm inherent in the 3/4  
signature, put stress on the first beat of each  
measure.



# ぶんぶんぶん

## Gentle Bee

ボヘミヤ民謡

小山 勝 編曲

Bohemian Folk Song

Edited by M. Koyama

生徒  
Student

先生  
Teacher



# ③弦と②弦を使った音階

Scales Using the Third and Second Strings

*i m*      *m i*      *i m*      *m i*      *i m*  
 ③      ②  
 ソ      ラ      シ      ド      レ  
 G      A      B      C      D  
 開放弦      第2フレット      開放弦  
 open string      2nd fret      open string  
 新しい音  
 New Notes

れんしゅう

Exercise

1

2

3



# 新入生のうた

Song for the New Student

ドイツ民謡  
小山 勝 編曲  
German Folk Song  
Edited by M. Koyama

生徒  
Student

先生  
Teacher

♣ 少し早めにひけるまでれんしゅうすること。

♣ Practice this until it can be played rapidly.



# れんしゅう曲

## Etude

ツェルニー

小山 勝 編曲

C. Czerny

Edited by M. Koyama

ゆっくり

Slowly

生徒  
Student先生  
Teacher

♣ ♪ は ♪ と同じです。8分音符は2つで1拍になります。

♣ ♪ is the same as ♪ Two eighth notes get one beat.



# ⑤弦と④弦を使った音階

Scales Using the Fifth and Fourth Strings

*i m i m i*

⑤ ④

ド C 第3フレット Third fret

レ D 開放弦 Open String

ミ E 第2フレット Second fret

ファ F 第3フレット Third fret

ソ G

新しい音  
New Notes

れんしゅう 1

Exercise 1

*i m i m i m i m i m i m i*

れんしゅう 2

Exercise 2

*i m i m*



# きらきら星

Twinkle, Twinkle, Little Star

フランス民謡

小山 勝 編曲

French Folk Song

Edited by M. Koyama

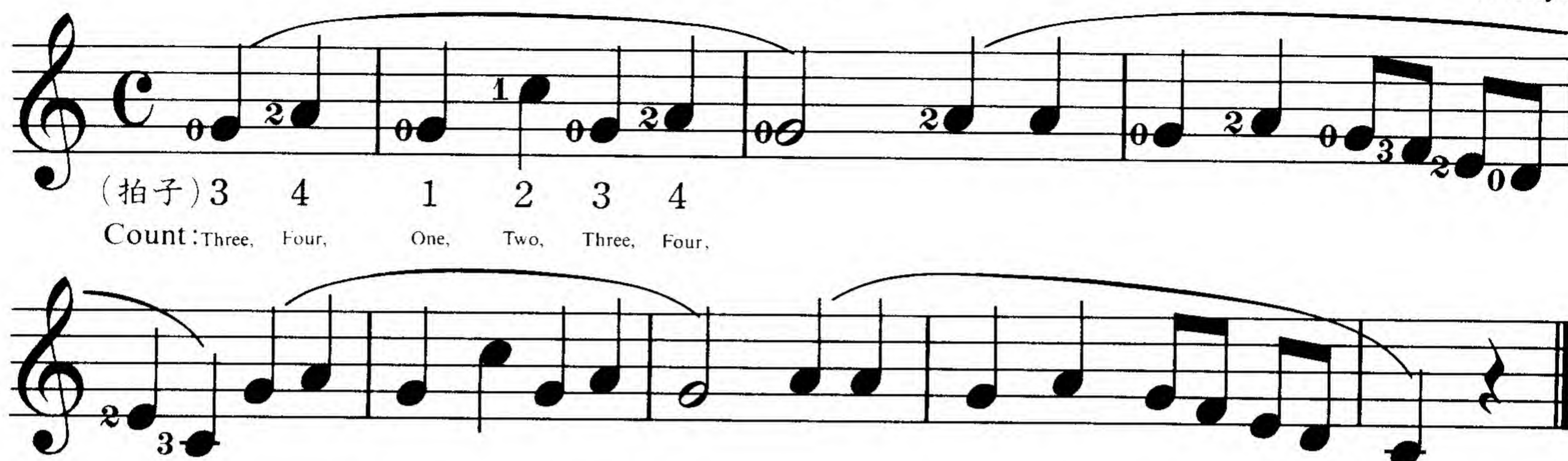
生徒  
Student

先生  
Teacher



## アマリリス

Amaryllis

ギース  
J. Ghys

♣ 音符の上の線はフレーズ（メロディーのくぎり）を示しています。この曲のように1拍目以外の拍からはじまる曲では特にフレーズの表現やアクセントに注意しましょう。

♣ Lines above the notes indicate phrasing (turns in the melody). In pieces which begin in the middle of a measure, such as this one, special attention must be paid to the phrasing.

## 音階の(総合)れんしゅう

Whole Scale Exercise



♣ 2は今までに覚えた音が全部使われています。8分音符の流れが、らくに表現できるまで十分に時間をかけてれんしゅうしましょう。

♣ Exercise 2 uses all the notes we have learned this far. Practice this one until the proper flow of eighth notes has been mastered.



# グレード 2 (重音のれんしゅう) Grade 2 (Double Note Practice)

## に せい 2声のれんしゅう Two-Voice Exercise

♣ 「2声」とは、2重唱のようにメロディーの流れが2つ重なり合っていることで、音楽用語では1つのメロディーの流れを、1つの「声部」といいます。

♣ The term 'two voices', the same as with a two-voice choir, means the melody flows in two different lines. In musical terms, these voices are called "parts".

れんしゅう

Exercise



カ ル リ  
F. Carulli

♣ 全部 *i* と *m* を同時にひきます。指の間にすき間があかないように注意しましょう。

♣ Play all of these using *i* and *m* forcefully and at the same time. Be careful that there is no space between your fingers.

♣ 小指(4)もしっかり使えるように。

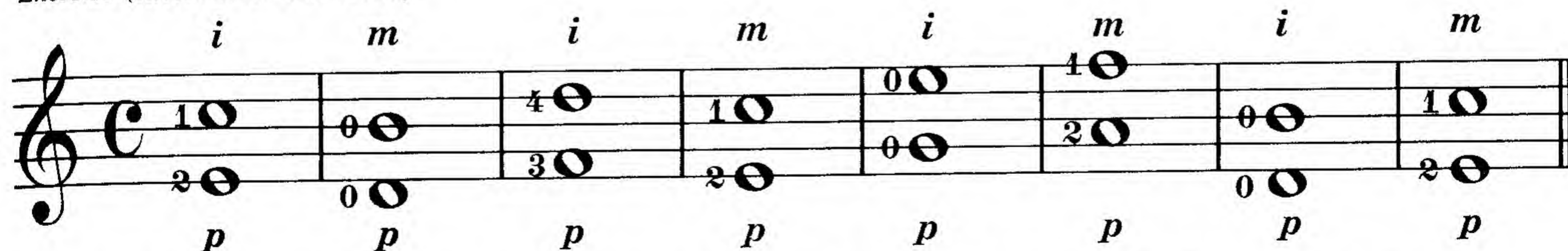
♣ To learn to use the fourth finger (4) skillfully.

おや指 (*p*) を使った 2 声

Two Voice Exercise Using the Thumb (*p*)

れんしゅう (6 度音程)

Exercise (interval of the sixth)



♣ *p* の使い方はギターをひくうえで特にたいせつです。先生の説明をよく聞いてれんしゅうしましょう。

♣ The proper use of the thumb is extremely important to the playing of the guitar. Listen carefully to your teacher's explanation and practice well.

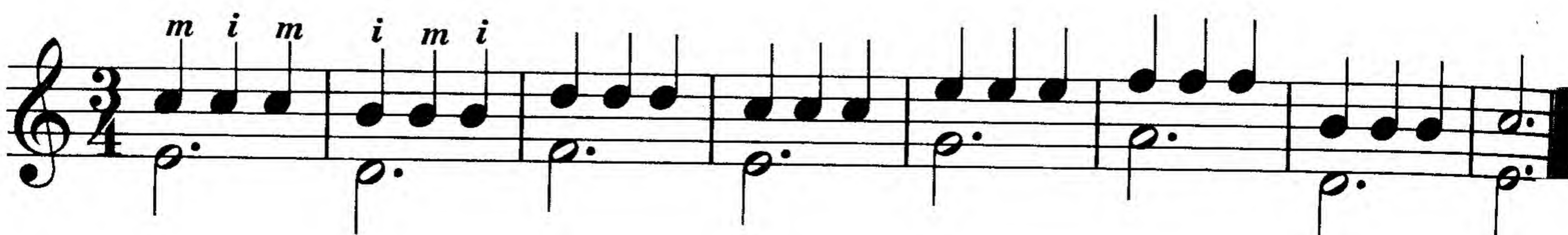
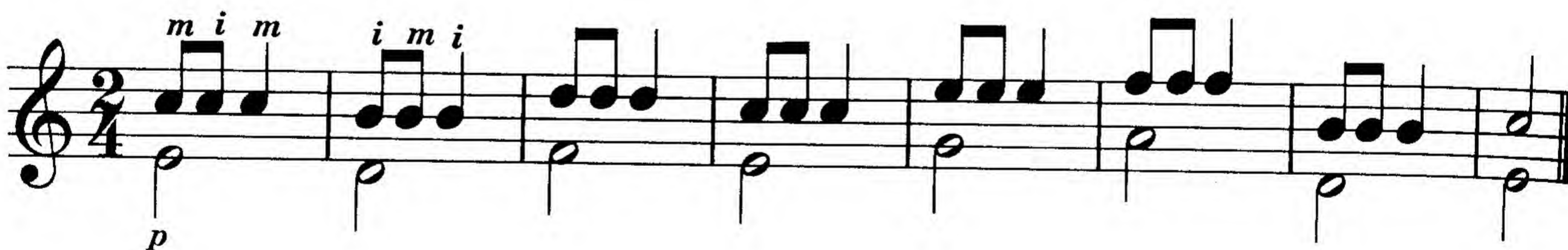
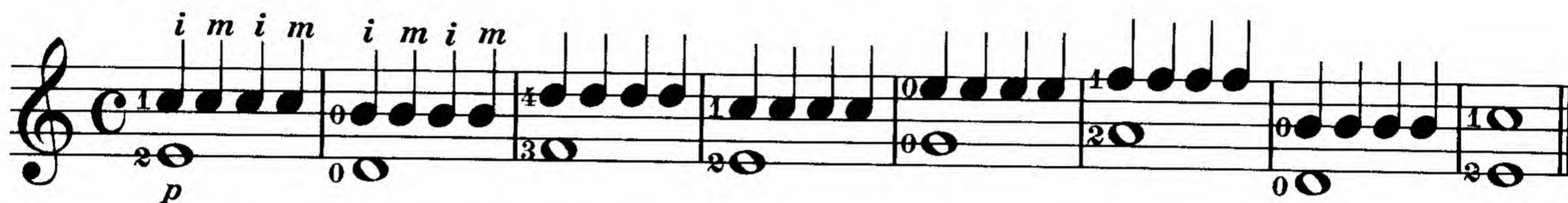


# 6度音程による2声

Two-Voice Practice in the Sixths

やさしいいろいろなリズム

Various Simple Rhythms





# 月のひかり

## Moonlight

フランス民謡  
小山 勝 編曲  
French Folk Song  
Edited by M. Koyama

### Moderato

♣ *mp* (メゾ・ピアノ) やや弱く

♣ *mp* mezzo piano (medium soft)

♣ *mf* (メゾ・フォルテ) やや強く

♣ *mf* mezzo forte (medium loud)

※ 2, 3, 4 拍の低音部をひく間に、メロディーのソ(全音符)を消してしまわないように注意しましょう。

※ While playing the 2nd, 3rd and 4th beats of this lower voice, take care that the sound of the whole note G does not die out.



Edited by M. Koyama

Edited by M. Koyama

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section for the piano and flute. The score is organized into four systems, each consisting of a piano (p) staff and a flute (fl) staff. The piano part is written in treble clef with a 2/4 time signature, and the flute part is also in treble clef. The piano part includes fingerings (0, 1, 2, 3, 4) and dynamics (p, m, a). The flute part includes fingerings (0, 1, 2, 3, 4) and dynamics (p, m, a). The score is edited by M. Koyama.



# 3度音程のれんしゅう

## Practice in Thirds

ツェルニー

小山 勝 編曲

C. Czerny

Edited by M. Koyama

ゆっくり

Slowly

生徒  
Student先生  
Teacher

First system of musical notation. The Student part (top staff) shows chords with fingerings: *m i*, *m i*, *m i*, *m i*, and then a triplet of eighth notes with fingerings ① and ②. The Teacher part (bottom staff) shows a continuous eighth-note scale.

Second system of musical notation. The Student part (top staff) shows chords and a triplet. The Teacher part (bottom staff) continues the eighth-note scale.

Third system of musical notation. The Student part (top staff) shows chords and a triplet. The Teacher part (bottom staff) continues the eighth-note scale.

Fourth system of musical notation. The Student part (top staff) shows chords with fingerings: *a*, *m*, *i*, *a*, *m*, *a*, *m*, and then a triplet. The Teacher part (bottom staff) continues the eighth-note scale.



- この場合のミは、第1弦の開放弦が使えないので、かわりに第2弦の5フレットを使います。  
In this case, the E cannot be played using the first string in open string position, so the second string in the fifth fret position is used.



# アンダンテ

## Etude

キュフナー  
J. Küffner

### Andante

生徒  
Student

先生  
Teacher







# アンダンテ

## Etude

カーノ  
A. Cano

Andante

♯ (シャープ)は、もとの音より半音高くすることを指示する記号。

♣ This sign is a sharp. It means that the note it is beside is played one-half step higher than originally written.



は第1フレットを押える。  
Use the first fret.



## ワルツ

## Waltz

カ ル リ  
F. Carulli

The musical score is for a Waltz by F. Carulli. It is written in 3/4 time and one flat (B-flat). The score consists of six staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Dynamics include 'p' (piano) and 'm' (mezzo). The score ends with a double bar line and the instruction 'D.C. al Fine'.

♣ D.C. al Fine (ダカーポ アルフィーネ) は  
はじめにもどって *Fine* で終わる。

♣ This expression means go back to beginning,  
repeat and end at the mark, *Fine*.



## エチュード

## Etude

Poco Allegretto

カルリ  
F. Carulli

The musical score is for a guitar etude in 2/4 time, titled 'エチュード' (Etude) by F. Carulli. The tempo is 'Poco Allegretto'. The score is written for guitar, with a treble staff and a bass staff. The piece consists of six systems of music. The first system begins with a treble staff containing a melodic line with fingerings 'i m i' and a bass staff with a single note. The second system continues the melody with fingerings 'i a m i' and includes a dynamic marking 'p'. The third system features a repeat sign and fingerings '4 0 4 1 3 2'. The fourth system ends with a 'Fine' marking. The fifth system begins with a repeat sign and fingerings 'i m a' and '2 1 4'. The sixth system concludes with a 'D.C. al Fine' instruction.



# アンダンティーノ

## Etude

カルカッシ  
M. Carcassi

### Andantino

#### ♣ ナチュラル

♮の記号を「ナチュラル」といい、♯や♭（フラット）で変化させた音を、もとにもどすことを示す記号です。

#### ♣ The natural. ♮

This sign is a natural. The note with a natural in front of it is played as it is originally written, cancelling out a sharp or a flat.



## 練習曲26番

## Exercise No. 26

ツェルニー

小山 勝 編曲

C. Czerny

Edited by M. Koyama

Moderato

The musical score for Exercise No. 26, Moderato, is presented in six systems. The notation is for piano, using a grand staff with treble and bass clefs. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Moderato'. The score includes various fingerings (i, m, 0, 1, 2, 3, 4) and dynamics (p). The piece concludes with a double bar line and a repeat sign.



# メリーさんのひつじ

Mary Had a Little Lamb

アメリカ民謡

小山 勝 編曲

American Folk Song

Edited by M. Koyama

**Allegretto**

Musical score for 'Mary Had a Little Lamb' in C major, 3/4 time. The score consists of two staves. The first staff has a treble clef and a common time signature 'C'. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Dynamics include *p* (piano) and *m* (mezzo-forte). The second staff continues the melody and bass line, ending with a double bar line.

# アビニヨンの橋で

The Bridge of Avignon

フランス民謡

小山 勝 編曲

French Folk Song

Edited by M. Koyama

**Allegretto**

Musical score for 'The Bridge of Avignon' in C major, 2/4 time. The score consists of three staves. The first staff has a treble clef and a 2/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Dynamics include *p* (piano) and *m* (mezzo-forte). The second and third staves continue the melody and bass line, ending with a double bar line.



## アレグレット

Etude

バイエル

小山 勝 編曲

F. Beyer

Edited by M. Koyama

Allegretto

The musical score is written for a single melodic line in treble clef, 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The second staff continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third staff begins with a repeat sign and a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The fourth staff continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The fifth staff begins with a treble clef and a 3/4 time signature. The melody starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The sixth staff continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The score includes various fingerings and dynamics throughout.



# ロンドン橋

## London Bridge

イギリス民謡

小山 勝 編曲

English Folk Song

Edited by M. Koyama

### Allegretto

#### ♣ 調号のシャープ

譜面のはじめについている＃は、この曲がト長調で書かれていることを示し、この曲に出てくるすべての「ファ」に＃がつくことになります。

#### ♣ Key signature of Key of G

When a sharp is written at the beginning of each staff in this way, it means the piece is written in the key of G. Therefore, each F must be played as if a sharp were written in front of it.



# こたりのうた

## The Little Bird's Song

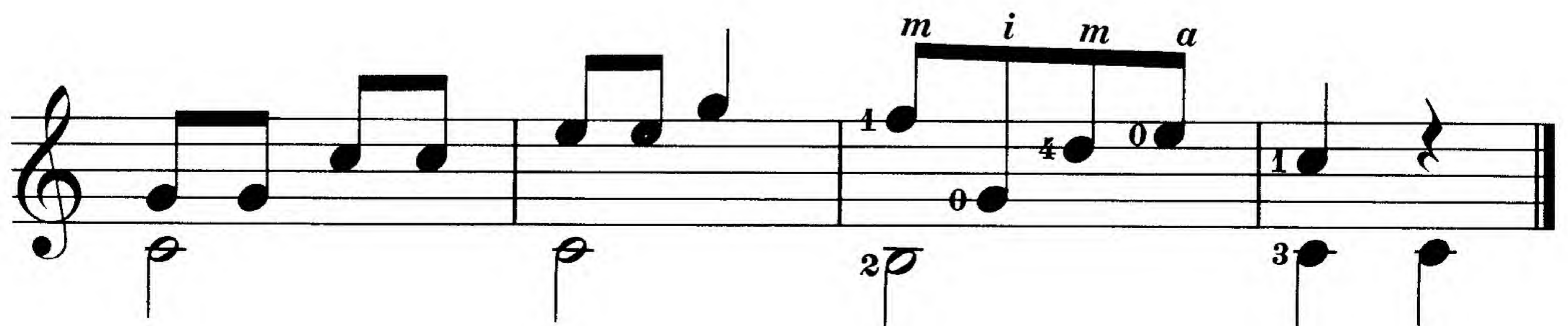
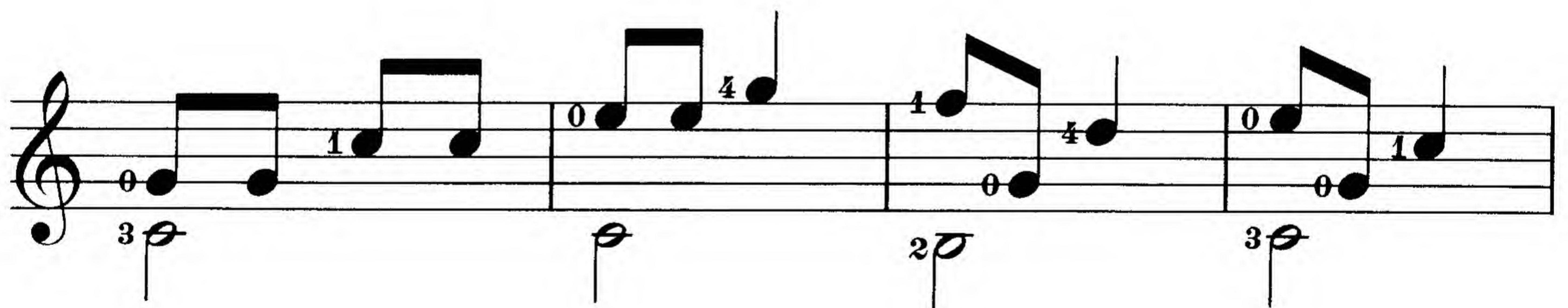
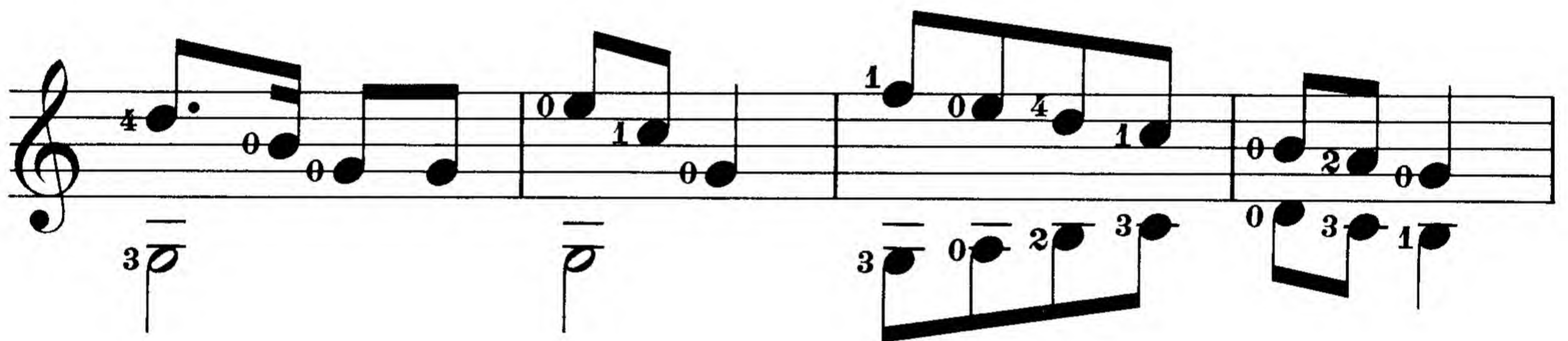
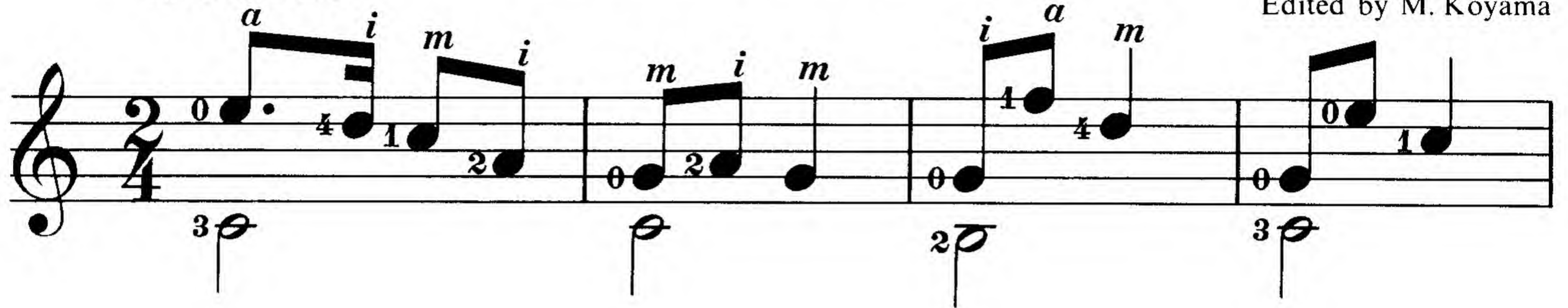
ドイツ民謡

小山 勝 編曲

German Folk Song

Edited by M. Koyama

Moderato





# 練習曲29番

Andantino

Exercise No. 29

ツェルニー  
小山 勝 編曲  
C. Czerny

Edited by M. Koyama

The musical score for Exercise No. 29, Andantino, is presented in five systems. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and fingerings. The first system includes dynamics markings *m*, *p*, and *i*. The score is edited by M. Koyama.



# グレード 3 (和音とアルペジオ) Grade 3 (Chords and Arpeggio)

♣ ギターは和音のひびきがすばらしい楽器です。かさなりあった音がよくとけ合うように注意しながらひきましょう。

♣ The resonance of chords played on the guitar is particularly beautiful. Take care that the several tones blend well with one another.

## 和音 Chords

♣ 全音符で示した和音は4本の弦の音がバランスよく響くように。とくに *a* (薬指) が弱くならないように注意しましょう。

♣ Take care to see that chords written in whole notes are well balanced. In particular, attention should be paid to the top note played by the fourth finger, as there is a tendency for this to be weak and too soft.

♣ 上記の下の段の楽譜は、上の和音が分散されてできていることがわかります。このように和音をいろいろな型に分散したものをアルペジオといいます。

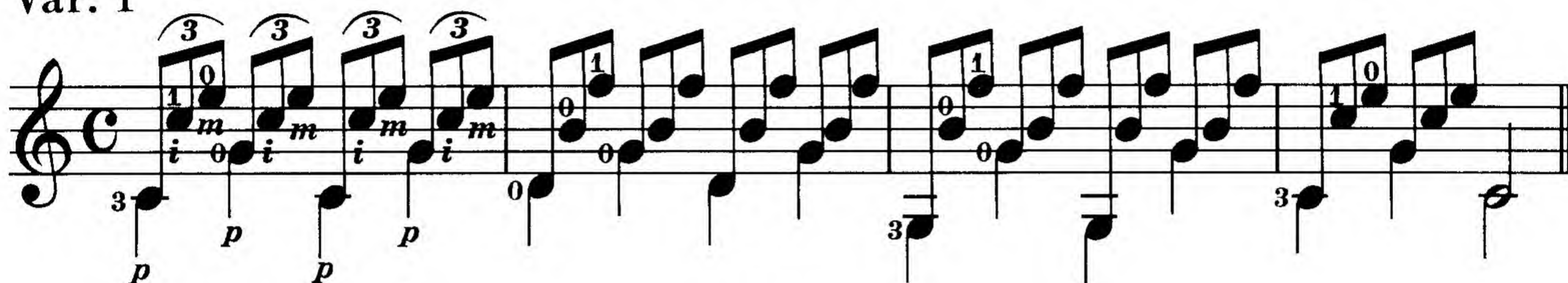
♣ The lower score uses the same chord as the upper score, only the notes have been distributed differently. Chords broken up into individual notes are called arpeggios.




# アルペジオ

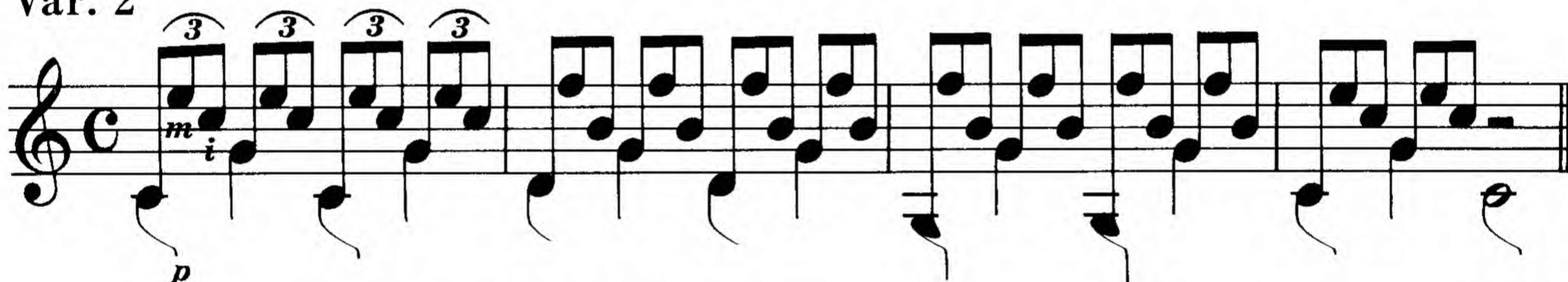
Arpeggio

## Var. 1



3連符 れんぷ  1拍のうちに3つの音をひく  
Triplets イチトニイト Three notes played with equal value on one beat

## Var. 2



♣ 次に示した型でも、それぞれ4小節全部をひいてみましょう。

♣ Let's practice the above four groupings with the following pattern as well.

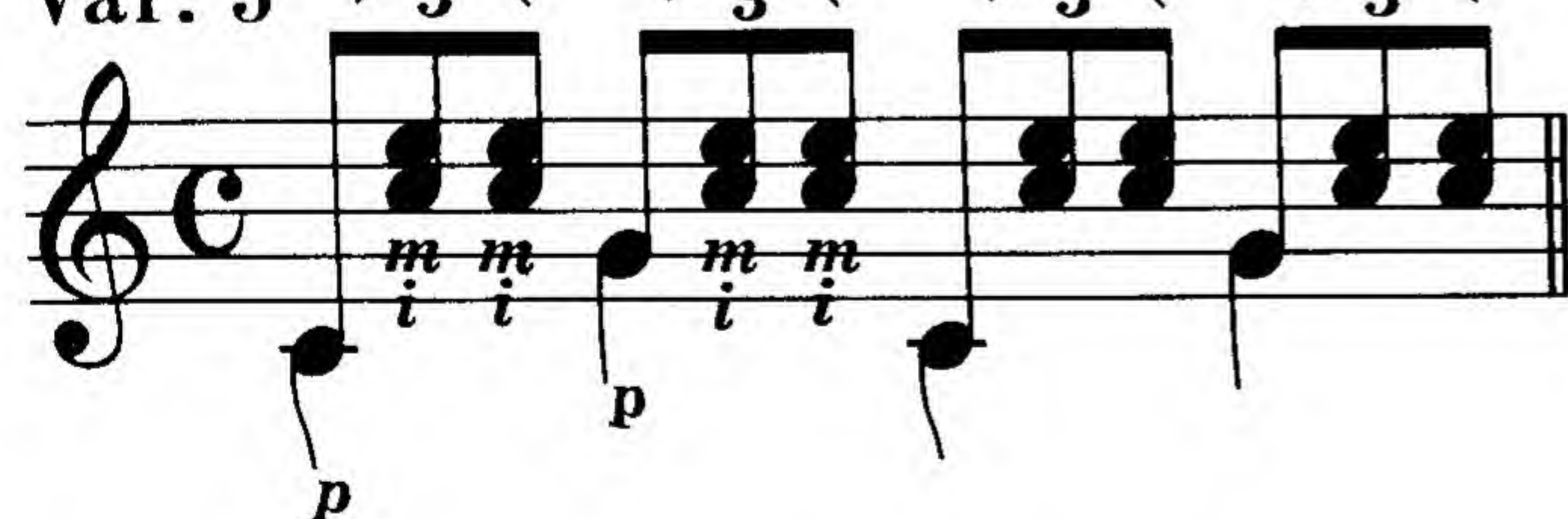
## Var. 3



## Var. 4



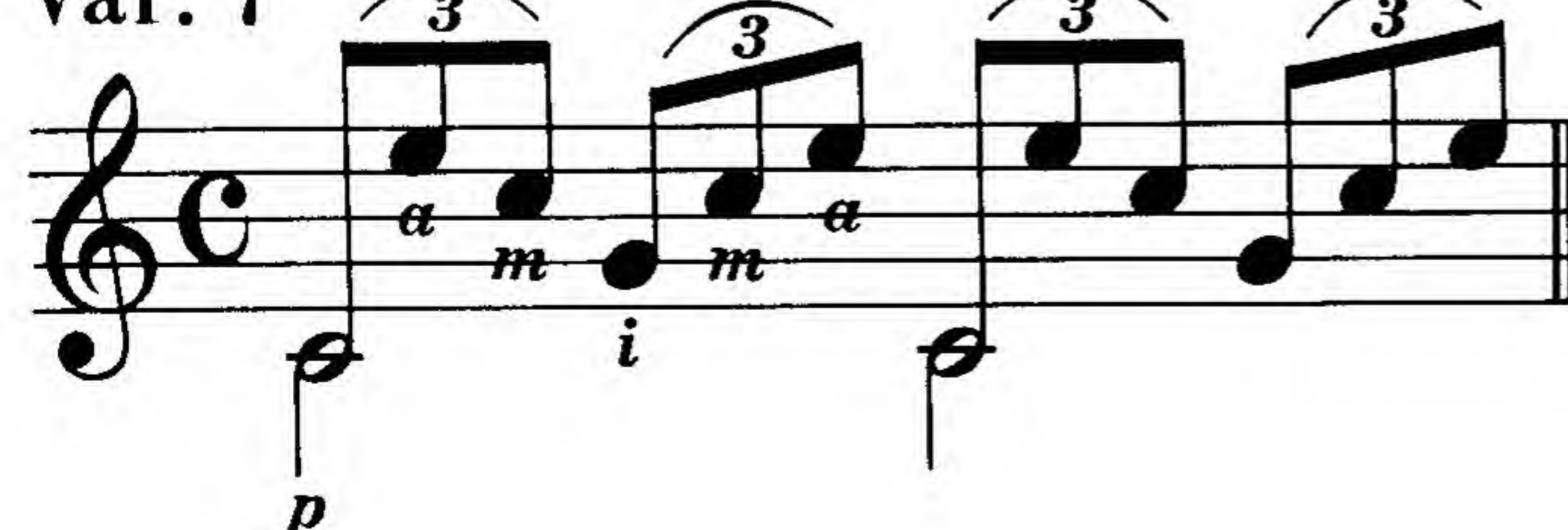
## Var. 5



## Var. 6



## Var. 7



## Var. 8





# アンダンテ

## Etude

カ ル リ  
F. Carulli

Andante

The musical score is written in treble clef, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is composed of arpeggiated chords with fingerings (0, 1, 2, 3, 4) and dynamics (p, m, a). The first staff has a 'p' dynamic at the end. The second staff has a 'p' dynamic at the end. The third staff has a 'p' dynamic at the end. The fourth staff has a 'p' dynamic at the end.

♣ この曲はアルペジオ（41ページ）3番の型の  
れんしゅうにはいってから始めること。

♣ This piece should be attempted only after the  
arpeggio practice 3rd pattern, page 41 has been  
done.



## エチュード

## Etude

カルリ  
F. Carulli

*Furioso*

*i m i a*

*i m i a*

*m i m i m*

*p*

*p*

*i m i a*

*p*

*i m i a*

*Fine*

*D.C. al Fine*

♣ アルペジオ (41ページ) の Var.6 に入ってから始めること。

♣ This piece should not be done until arpeggio practice (page 41, Variation 6) has been begun.

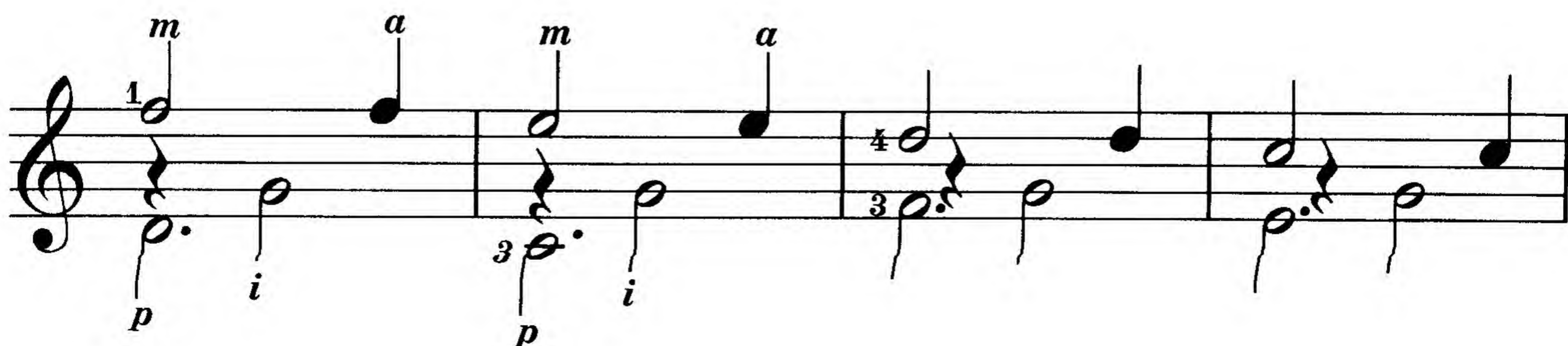
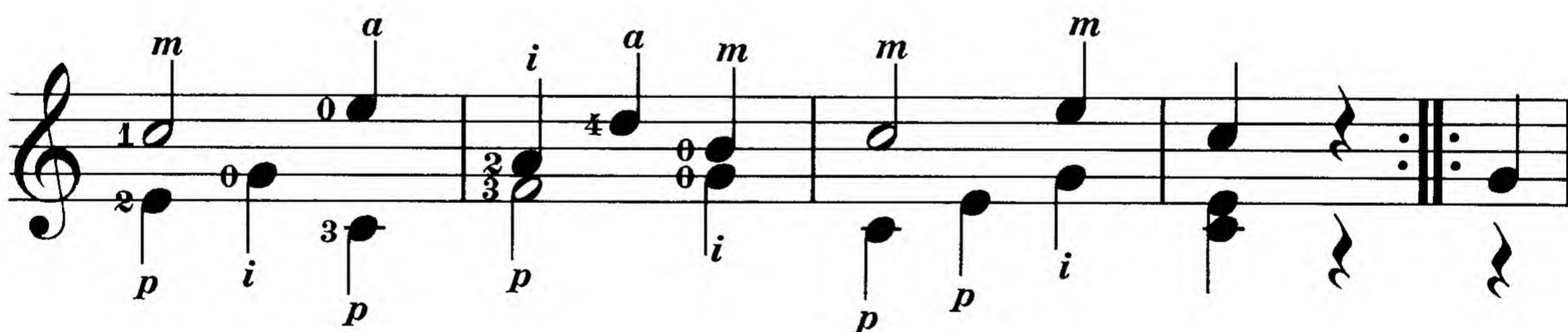
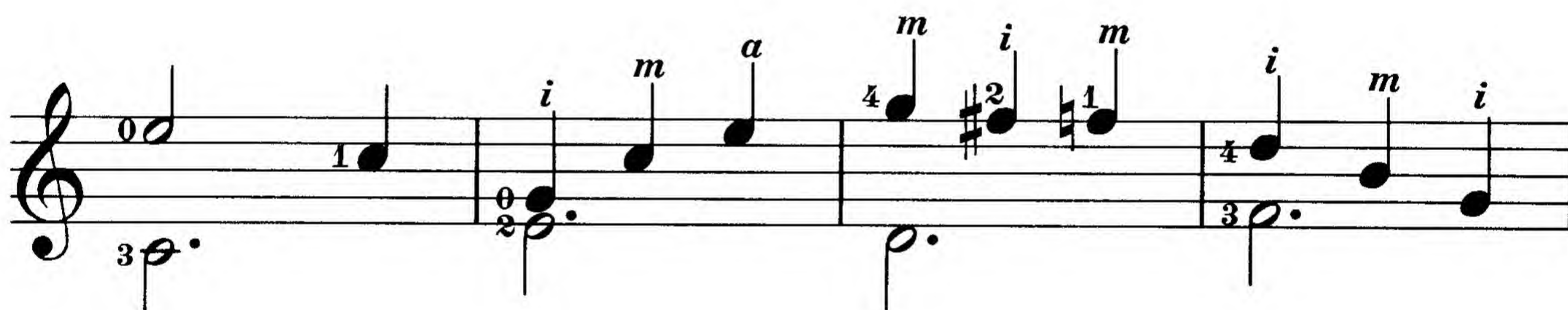
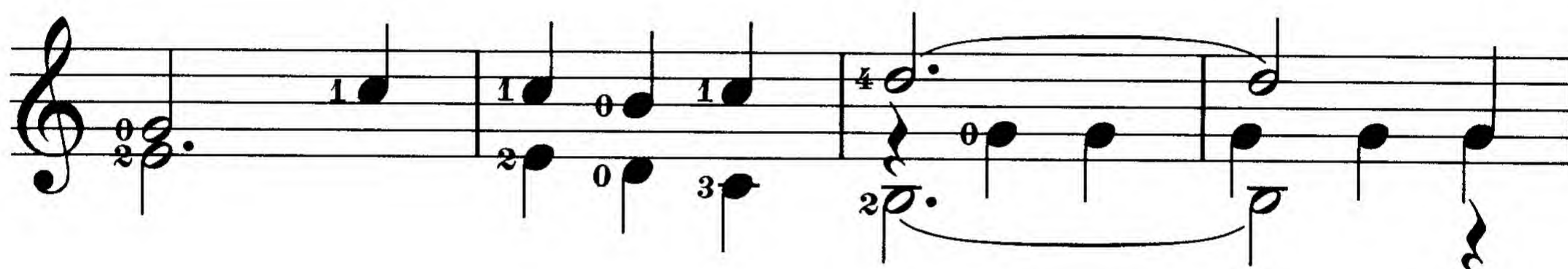
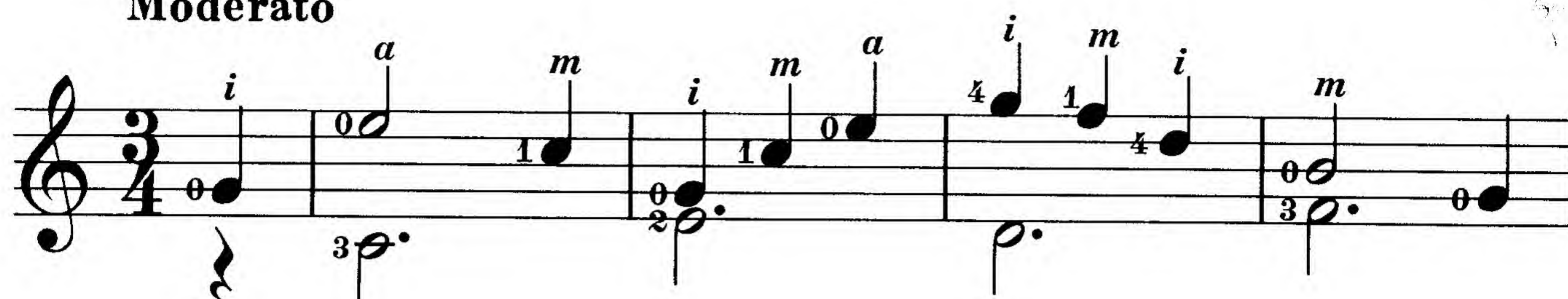


# モデラート

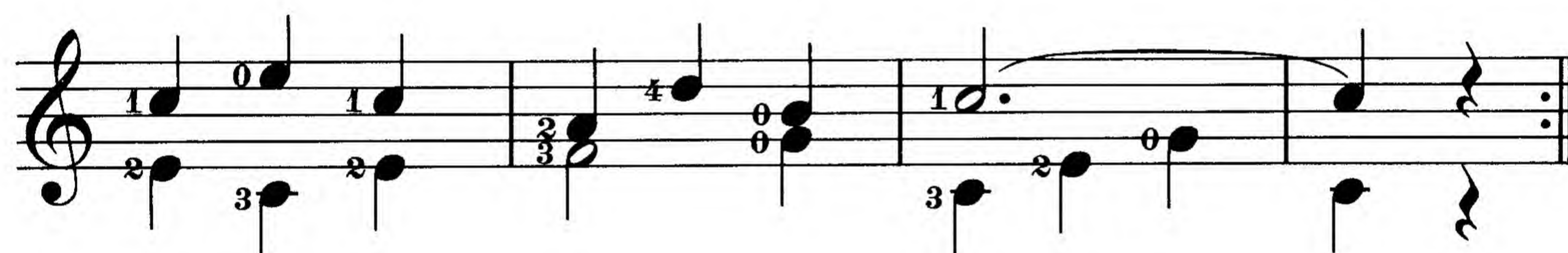
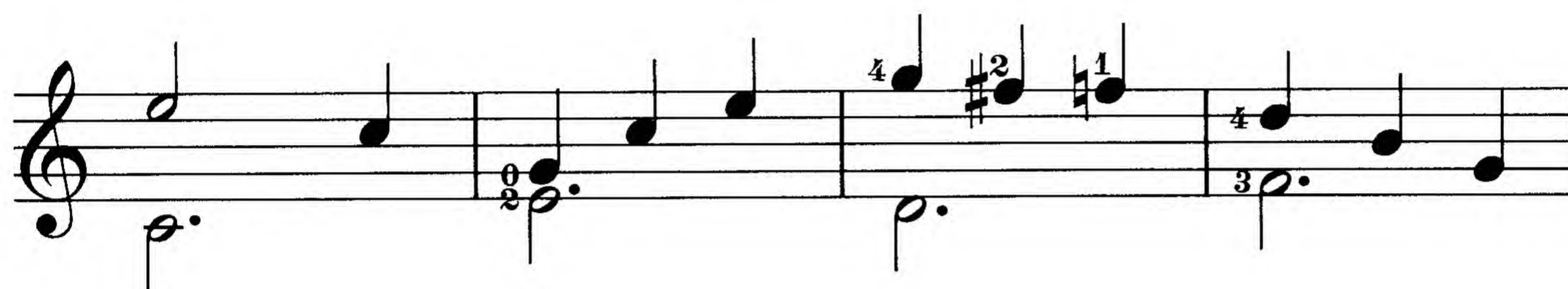
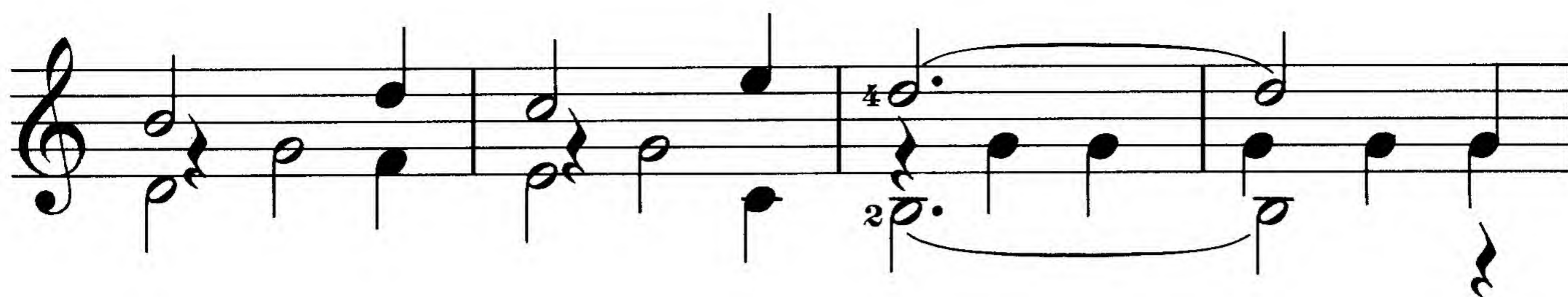
## Etude

ソール  
F. Sor

Moderato







### ♣ タイ

同じ音の間を結んだ弧線(—, —)を「タイ」といい、後の音はひかずにはじめにひいた音をそのまま延ばしておくことを意味します。

### ♣ The Tie. — —

This mark means that particular note must be held down (allowed to sound) until the end of the phrase line.



# グリーン スリーブス

## Green Sleeves

イギリス民謡

小山 勝 編曲

English Folk Song

Edited by M. Koyama

**Lento** ゆっくり  
Slowly



D.C. al Fine



## ワルツ

Waltz

カルリ

F. Carulli

Musical score for a waltz by F. Carulli, page 47. The score is in 3/4 time and consists of six systems of music. The first system includes fingerings (m, p, i) and a "Fine" marking. The second system includes fingerings (i, m, a, p) and a "Fine" marking. The third system includes fingerings (m, a, i, p) and a "D.C. al Fine" marking.



# プレリユード

# Prelude

カルリ  
F. Carulli

[illegible]

♣ 41ページのれんしゅうと同じように、次の型でもひいてみましょう。

♣ Let's do the following pattern the same as on page 41.

Var. 1

*m* *i*

*p*

Var. 2 *i m i*



*p*

Var. 3



*m i m*

*p*

Var. 4.

*p* *i* *m a m* *i*

Var. 5 *i m i a i m i*

The musical notation for Variation 5 is written on a single staff with a treble clef and a common time signature (C). The melody consists of eighth notes, with the lyrics 'i m i a i m i' written above it. The bass line consists of half notes, with a 'p' (piano) marking below the first note.

Var. 6

The musical notation for Variation 6 is written on a single staff with a treble clef and a common time signature (C). The melody begins with a quarter note on G4, followed by a triplet of eighth notes on A4, B4, and C5, which are marked with the letters 'i m a' above them. The melody continues with a quarter note on B4, a quarter note on A4, and a quarter note on G4. The dynamics are marked with a piano 'p' at the beginning and a forte 'f' at the end.



# グレード 4 (中級のテクニック) Grade 4 (Middle Level Technique)

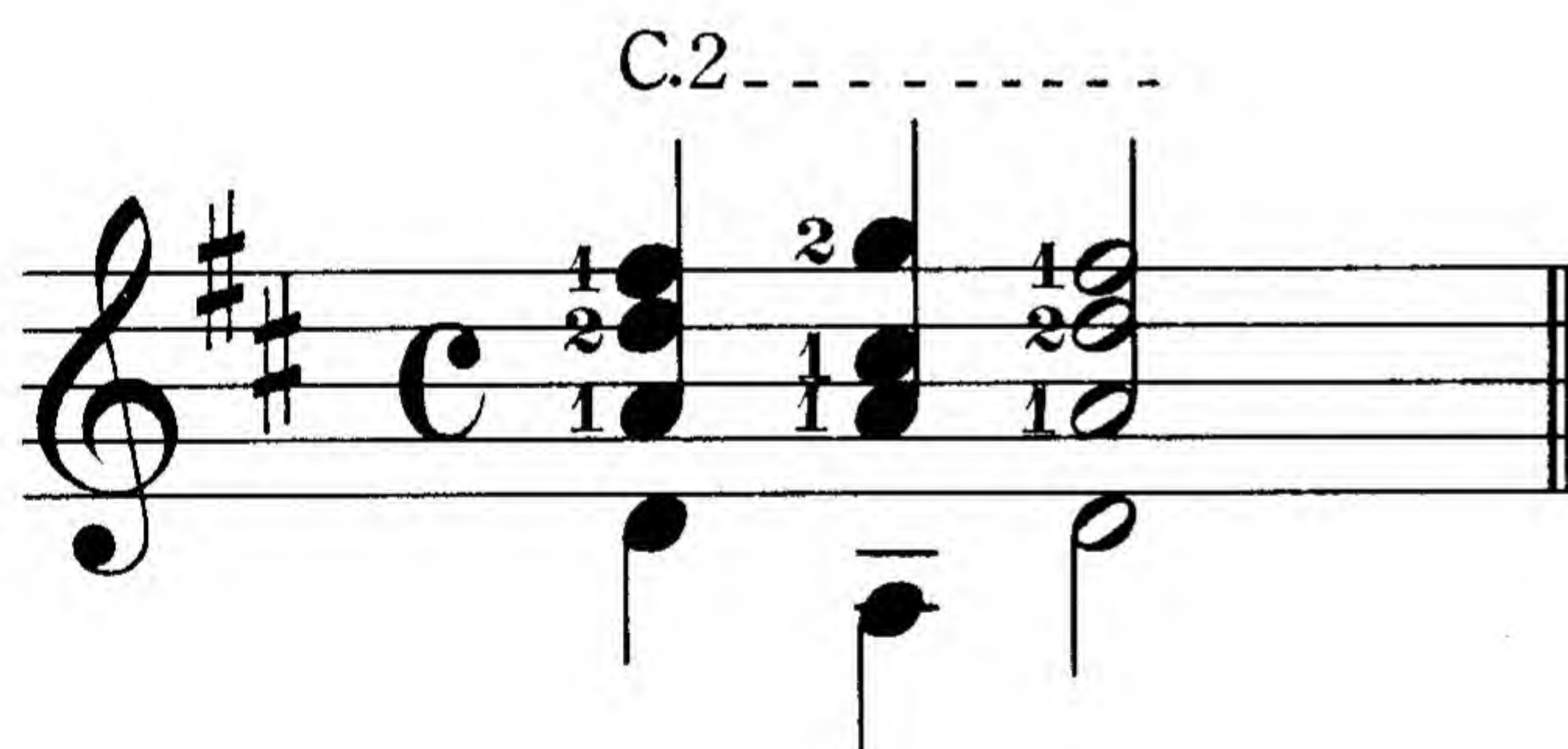
## セーハ Ceja (Barré)

♣ 2本以上の弦を1(人さし指)をねかせて一度に押えてしまう方法をセーハといいます。何ばんめのフレットの上でセーハするかは、音符の上にC.2(第2フレットの上でセーハ)という記号であらわします。

♣ The technique of pressing down two or more strings at once using the index finger (1) is called *ceja* (*barré*). The marking C, plus a number, shows which fret is to be used in the *ceja*. (C.2 means *ceja* on the 2nd fret, for example.)

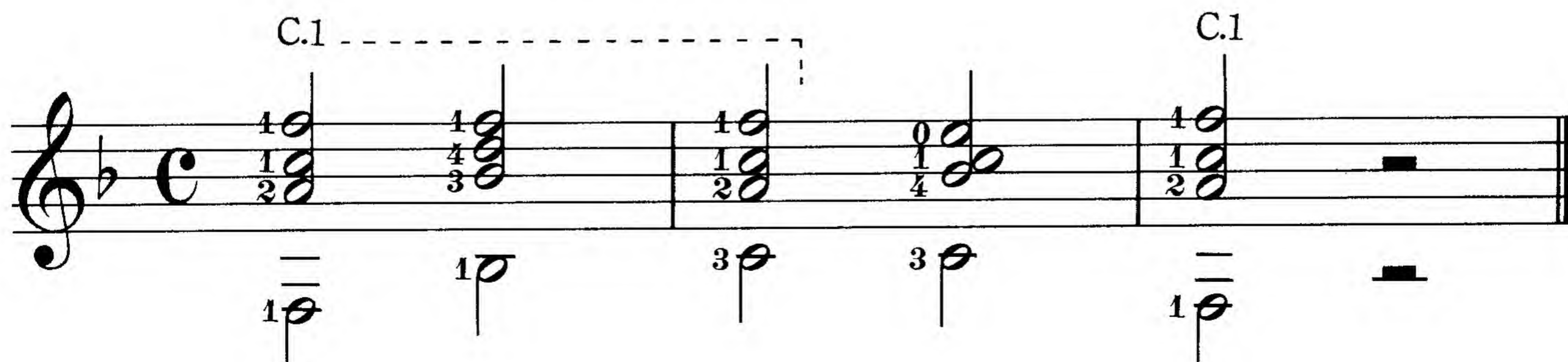


♣ シは③の第3フレット  
♣ B flat is third fret of the third string.



♣ 次の課題は日数をかけて、ていねいにれんしゅうしましょう。  
はじめは上3声部だけをひいてみましょう。

♣ The following exercise requires many days work. At first, do not try to play more than the upper three parts.





ワルツ  
Waltz

カ ル リ  
F. Carulli

C.2

*i m i m i*

*p*

C.2

C.2

C.2

新しい音  
New Note.



ラ=①弦第5フレット  
This A is the 5th fret of the 1st string.



The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a repeat sign, followed by a series of eighth notes: G4 (labeled '1'), A4 (labeled '2'), and B4 (labeled '3'). The bass line consists of a single eighth note, G3, labeled '0'. The system concludes with a double bar line.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef. The key signature consists of two sharps (F# and C#), indicating the key of D major. The time signature is 3/4. The melody is composed of eighth notes, and the accompaniment consists of quarter notes. The system contains three measures of music.

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The melody continues with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The bass line continues with a quarter note C3, followed by a quarter note B2, and then a quarter note A2. The melody ends with a quarter note G4, followed by a quarter note F#4, and then a quarter note E4. The bass line ends with a quarter note G2, followed by a quarter note F#2, and then a quarter note E2. The score includes a repeat sign and a first ending bracket.

[illegible]

A musical score for a piece titled "D.C. al Fine". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line and a repeat sign. The text "D.C. al Fine" is written below the staff at the end.

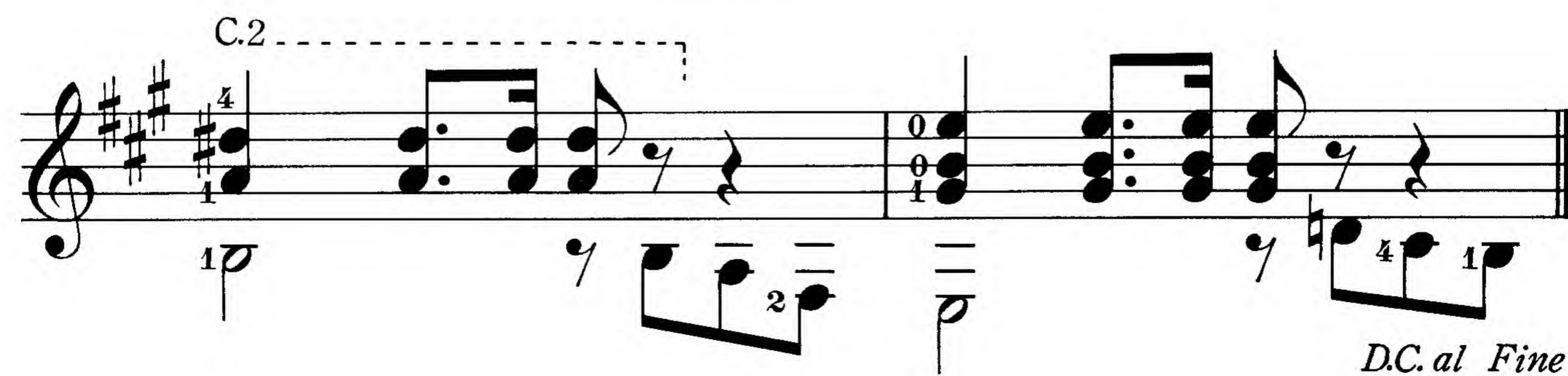
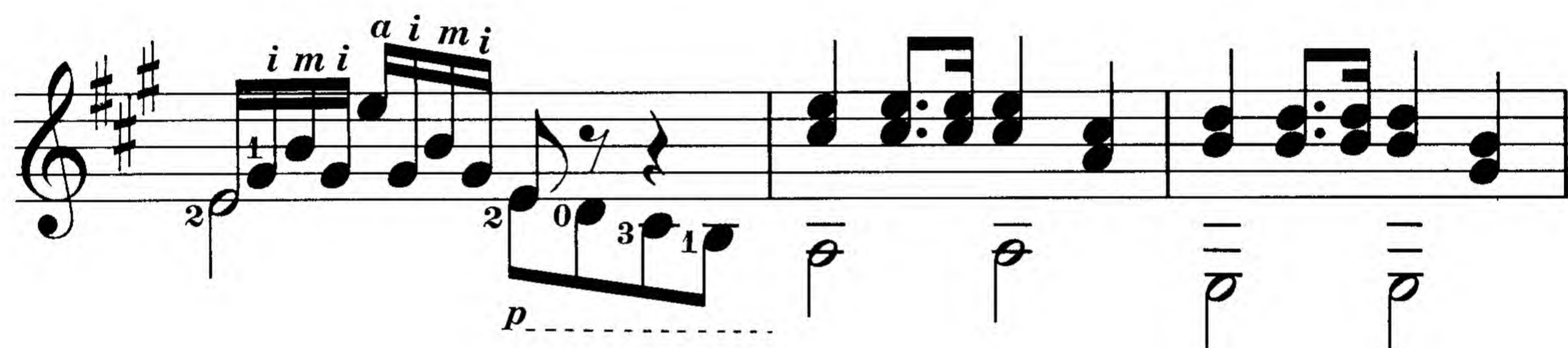


# マーチ

## March

カルカッシ  
M. Carcassi

### Maestoso





# よろこびの歌

## Song of Joy

ベートーベン  
小山 勝 編曲  
L. Van Beethoven  
Edited by M. Koyama

♣ ベートーベンの第9交響曲の中に出てくる歌の部分です。イ長調に移したため♯が3つ、ファ、ド、ソにつきますが、ギターでは特にひびきのよく出せる調子です。

♣ セーハをふくめて、左手の指づかいをていねいにれんしゅうすること。

♣ This is a portion of the song which is a part of Beethoven's Ninth Symphony. It is written here in the key of A, and has three sharps: C, F and G. This key is particularly well suited to the guitar's resonant qualities.

♣ Let's practice left hand fingering, including the *ceja* very carefully.

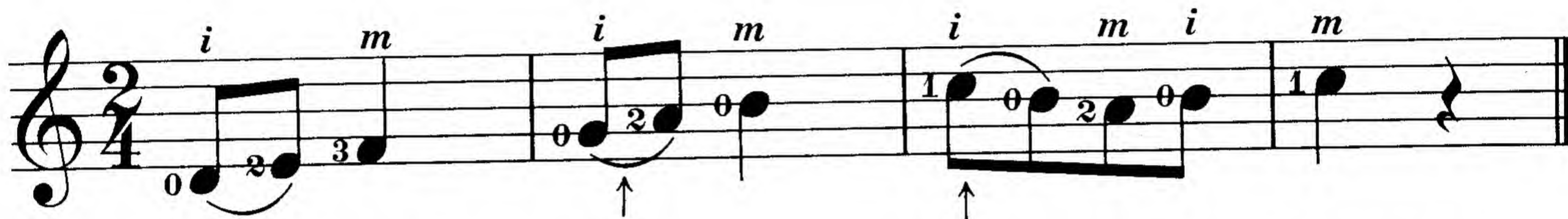


## スラー

Slur

♣ スラーは—, — の線でむすばれた音の間をなめらかにつなぐことを指示する記号ですが、ギターではスラーされる音は左指だけで音を出します。

♣ The Slur —, — means that the notes tied together in this way should be played without a break in sound one after the other. But on the guitar the slurred sound can be produced only by the left hand.

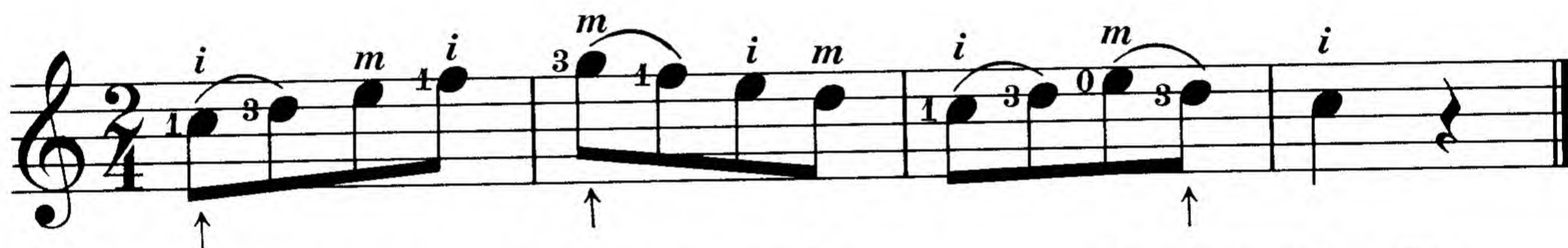


♣ 開放弦をならしたあと2指を打ちおろすようにして音を出します。

♣ To produce this, first pluck the open string then tap or hammer with 2 (second finger).

♣ 「ド」をひいたら1指で弦を少しひっかけるようにしながらはなして「シ」の音を出します。

♣ To produce this, pluck C, then after allowing finger 1 to catch a little on the string pull the string and release it.



♣ 1指を押えたまま3指を打ちおろすようにして、スラーします。

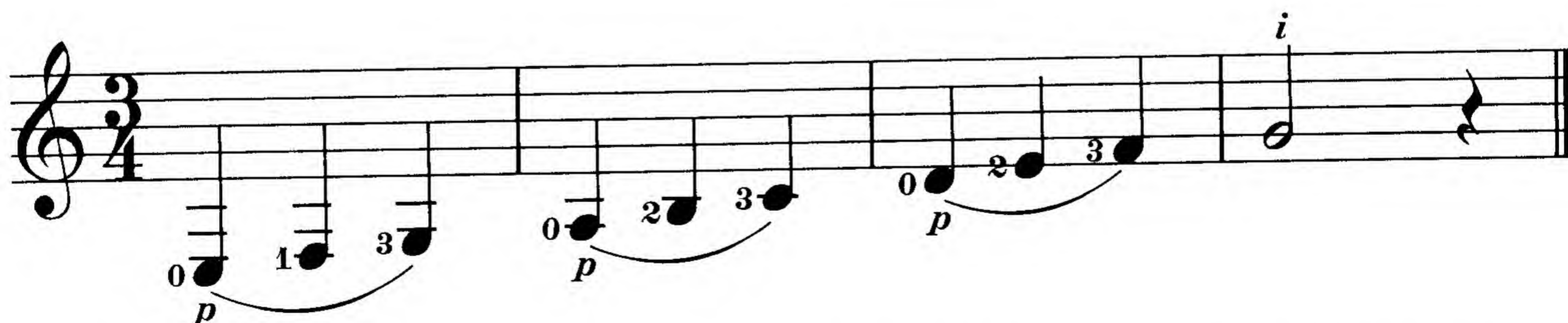
♣ With 1, held pressed down, tap or hammer with 3 to produce the slur.

♣ 3指でスラーをひく前に「ファ」の1指は先に押えておきます。

♣ First press down the F 1 before playing the slur with 3.

♣ この「レ」は3指を②弦に打ちおろすだけで音を出します。

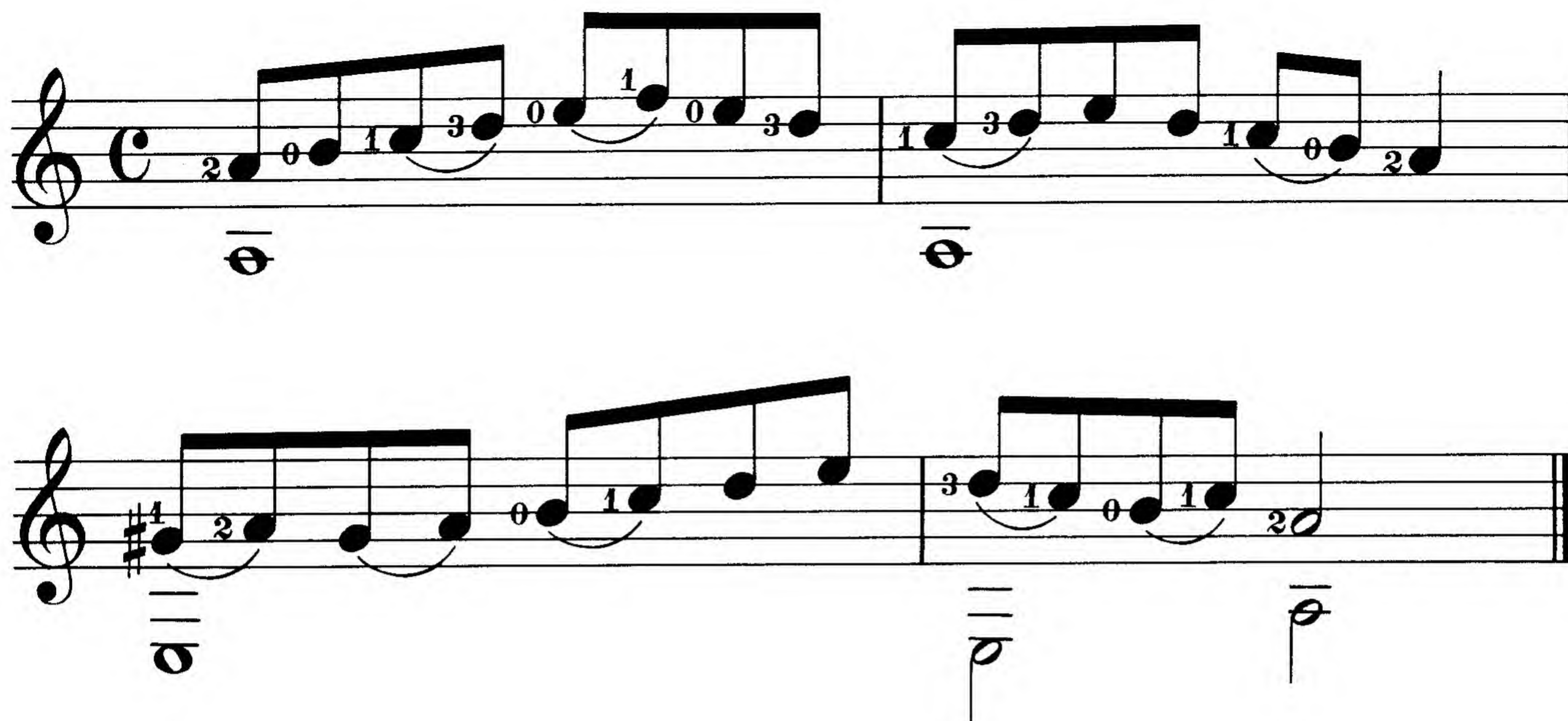
♣ For this D, just tap or hammer with 3 on the second string.



♣ はじめの開放弦だけをひいて、つづく2つの音はスラーを連続させます。

♣ Pluck the first open string, and the next two notes will automatically make up the slur.

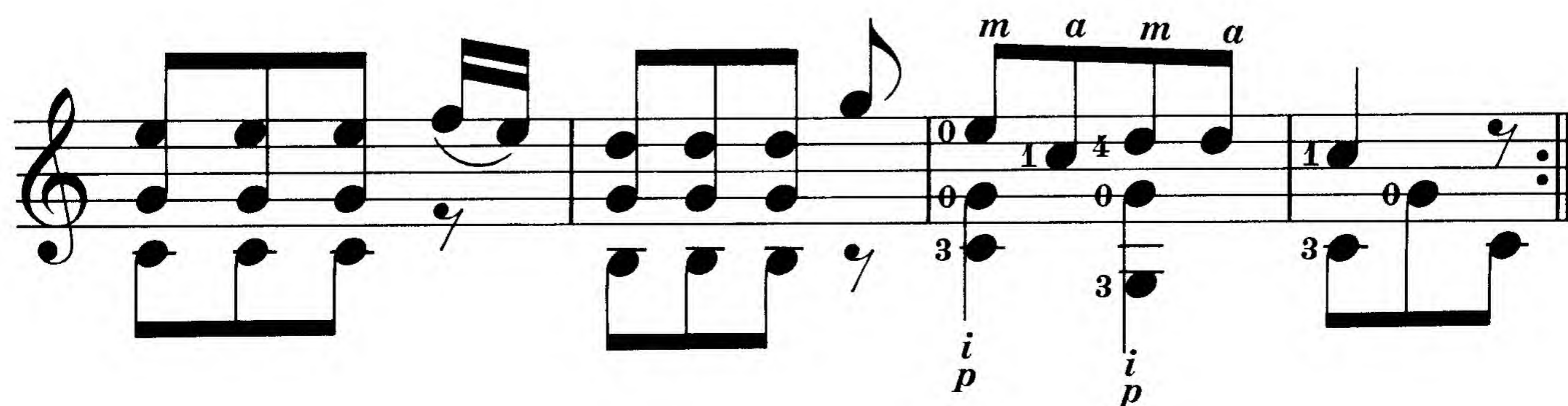
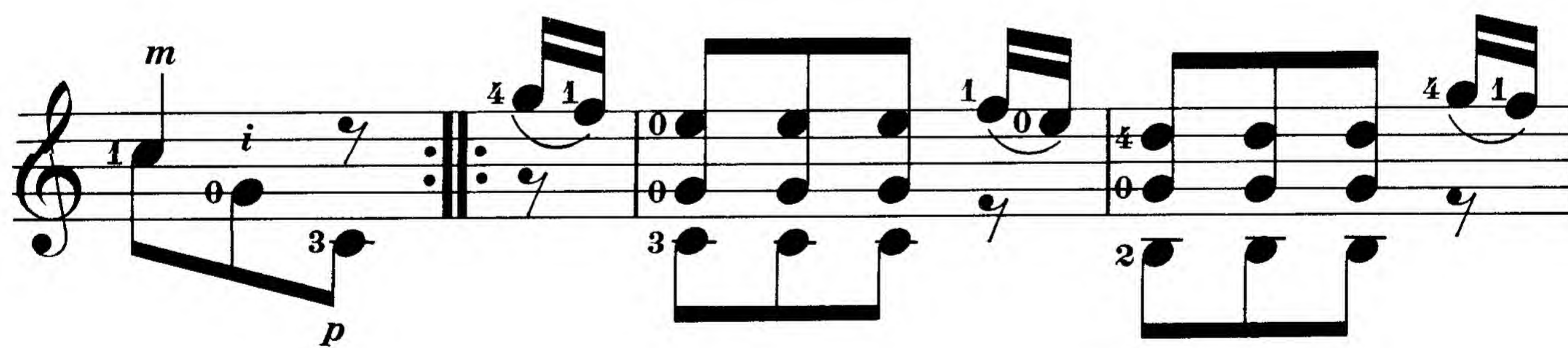
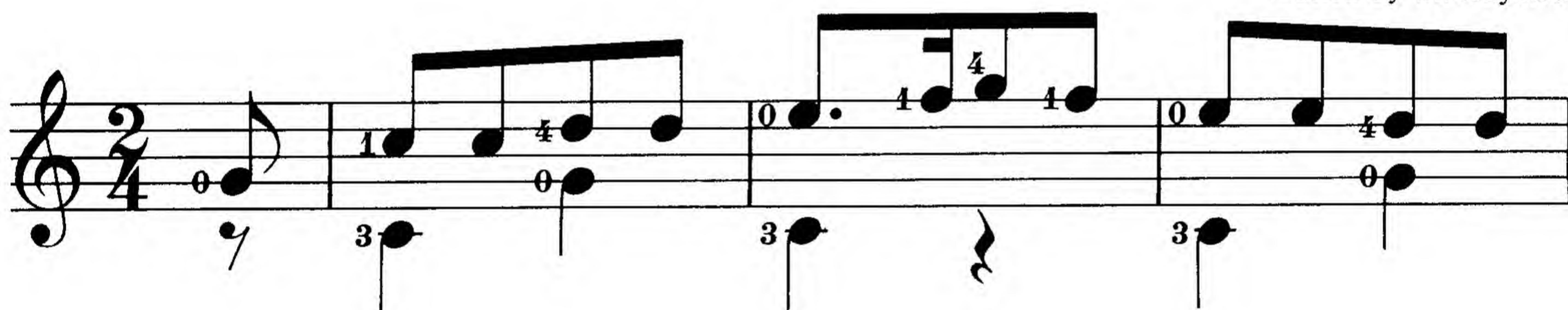




## 山の音楽家

The Mountain Musician

ドイツ民謡  
小山 勝 編曲  
German Folk Song  
Edited by M. Koyama



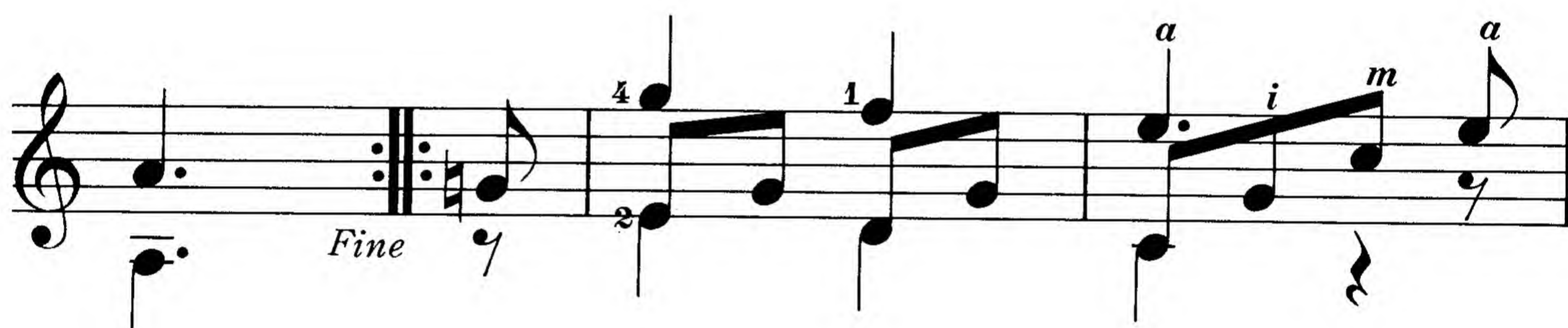
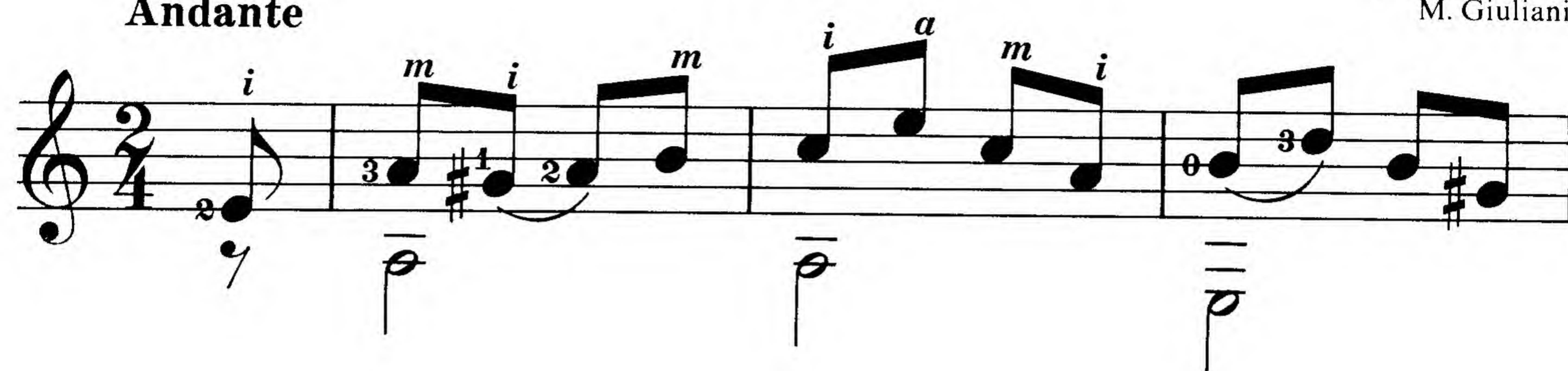


## エチュード

## Etude

ジュリアーニ  
M. Giuliani

Andante



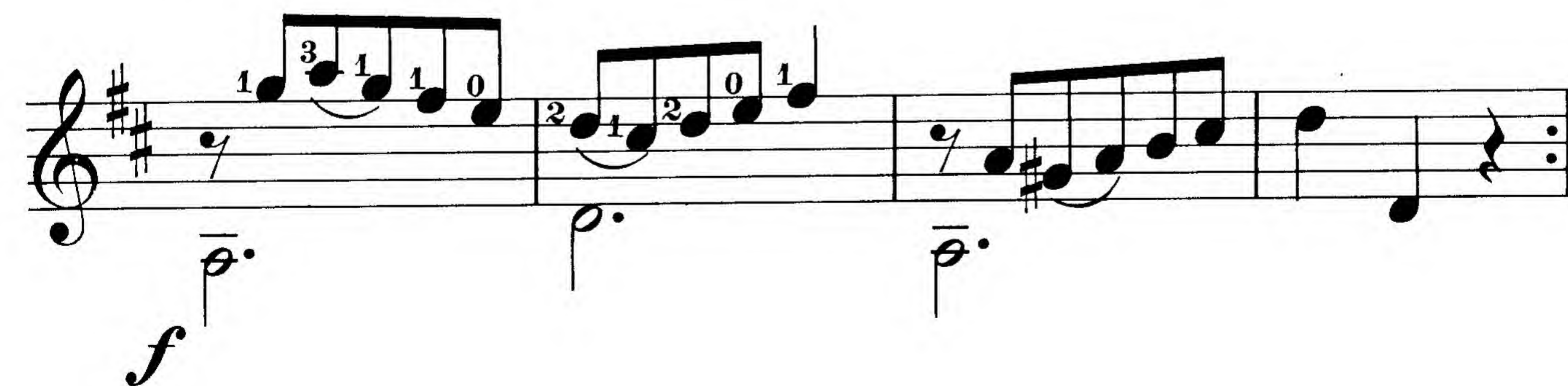
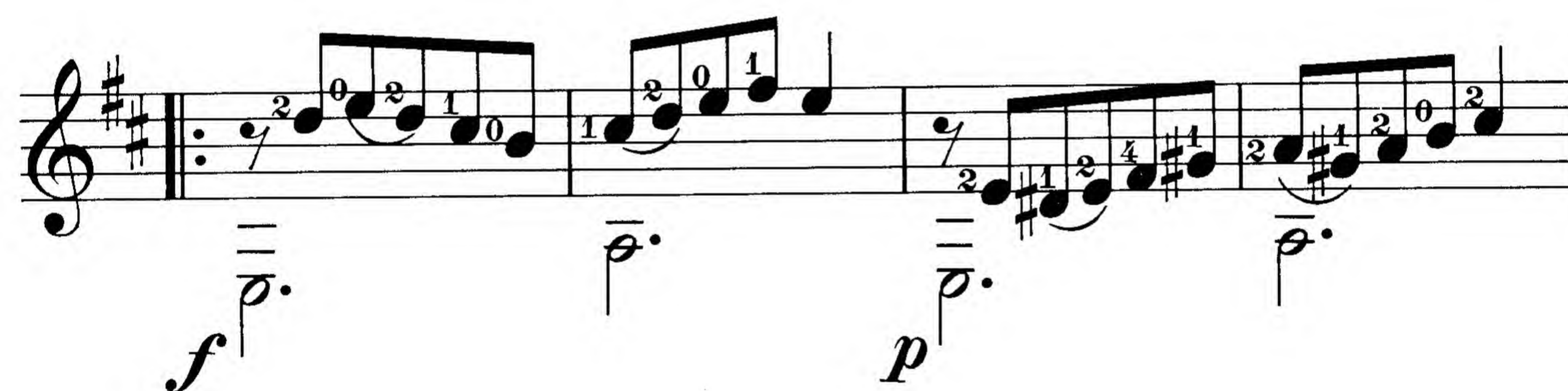
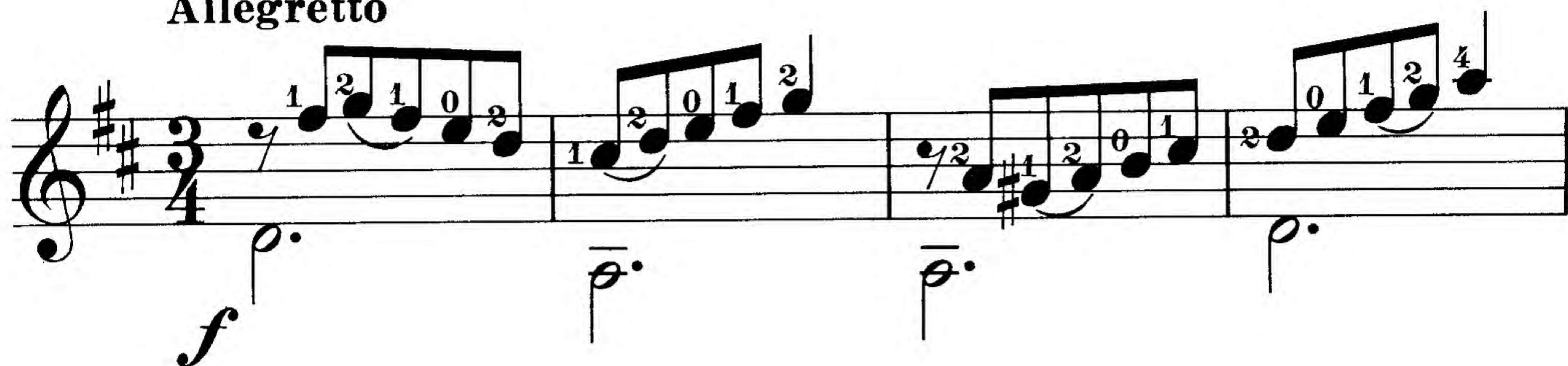


## ワルツ

## Waltz

ディ アベリ  
A. Diabelli

## Allegretto





キ ュ フ ナ ー

小山 勝 編曲

J. Küffner

Edited by M. Koyama

## Allegretto

C.2.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system continues the melody and includes a bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff features a simple accompaniment pattern, primarily using quarter and eighth notes. The score is written in a clear, legible font, with a key signature of two sharps (F# and C#) and a common time signature (C).



# 高い音域と高い重音

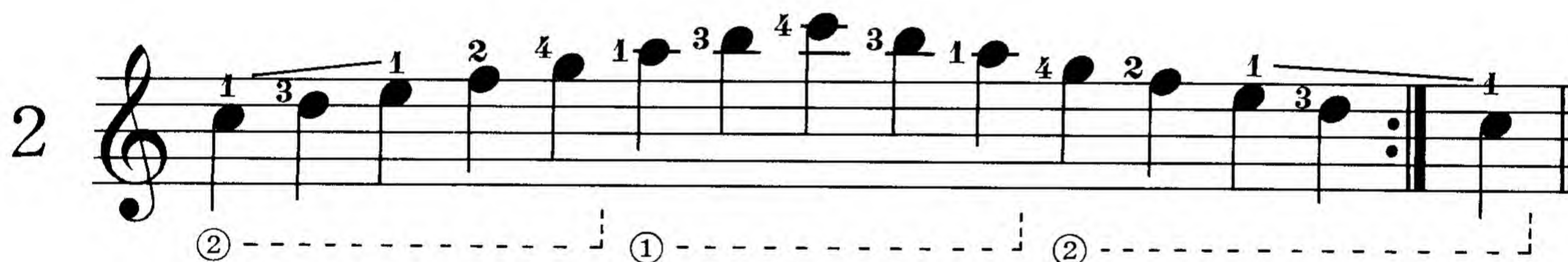
## High Range and High Double Notes

♣ 次の2つの音階はまったく同じものですが、  
1と2の2つの方法(指使い)でひいてみま  
しょう。

♣ The following two scales are exactly the same,  
but let's play them using the two different fin-  
gerings, 1 and 2.

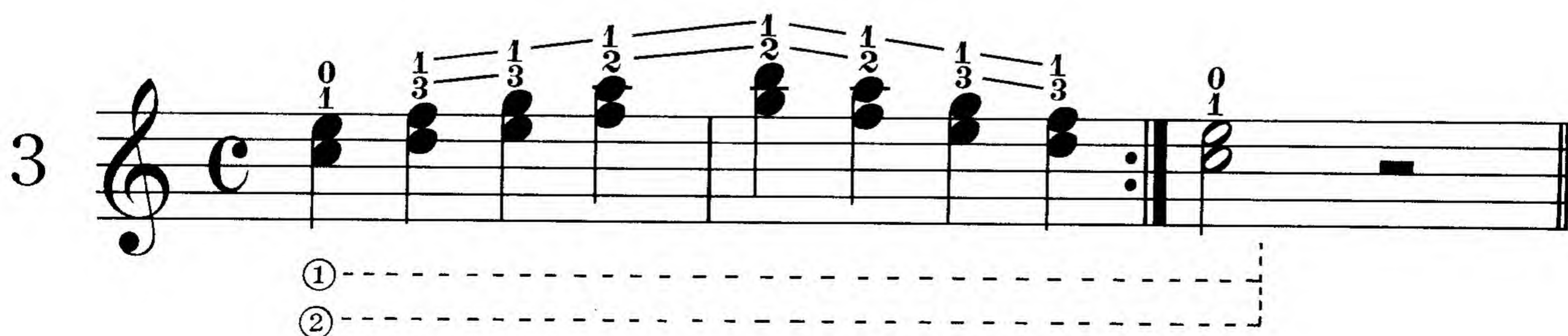
♣ 線でむすばれた左指の数字は、その間を弦か  
ら指をはなさずに移動します。

♣ On the left hand for finger numbers linked by  
lines, change position without releasing the  
string.



♣ 1, 2 をヒントにしながら 3 をひきましょう。

♣ Using 1 and 2 as a model, let's now play 3.





## ローレライ

Die Lorelei

シルヒヤー

小山 勝 編曲

F. Silcher

Edited by M. Koyama

Moderato

The musical score is written for a single melodic line in G major (one sharp) and 6/8 time. It consists of five systems of music. The first system starts with a treble clef and a key signature of one sharp. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings. There are also some specific markings like 'C.2' and 'C.7' above certain measures. The bottom staff of each system appears to be a simplified or alternative version of the melody, possibly for a different instrument or a simplified arrangement.



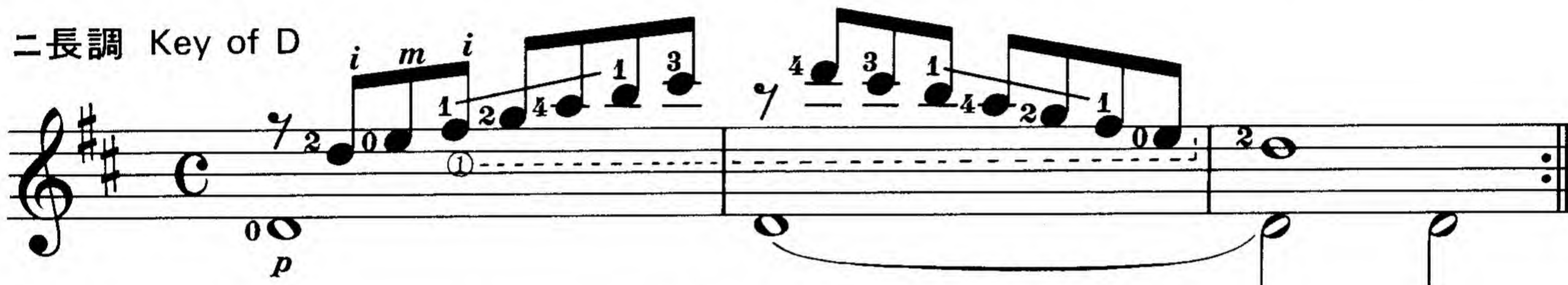
# 6つの「調」の音階練習

## Scale Exercise in Six Keys

♣ 次の各音階練習はギターで特によく使われる調で書かれています。短い中にも、それぞれ大切なことが多くふくまれています。次の「グレード5」にすすみながら一つずつゆっくり練習すること。

♣ Each of the following scale exercises is written in a key frequently used by the guitar. Although brief, they contain many important points. While progressing on to Grade 5, practice each of these long and carefully.

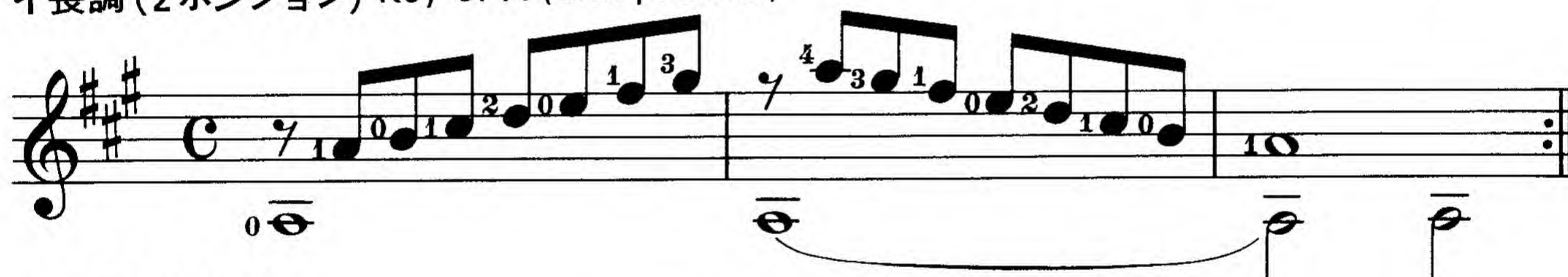
ニ長調 Key of D



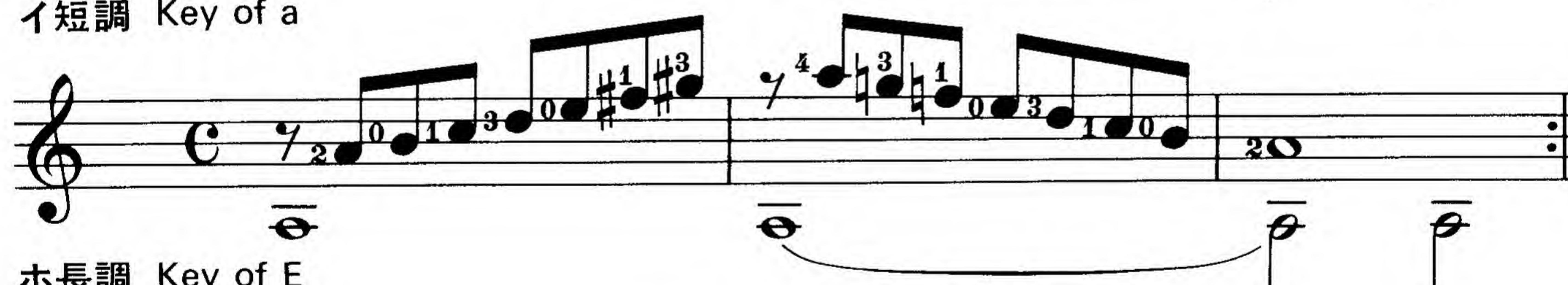
ニ短調 Key of d



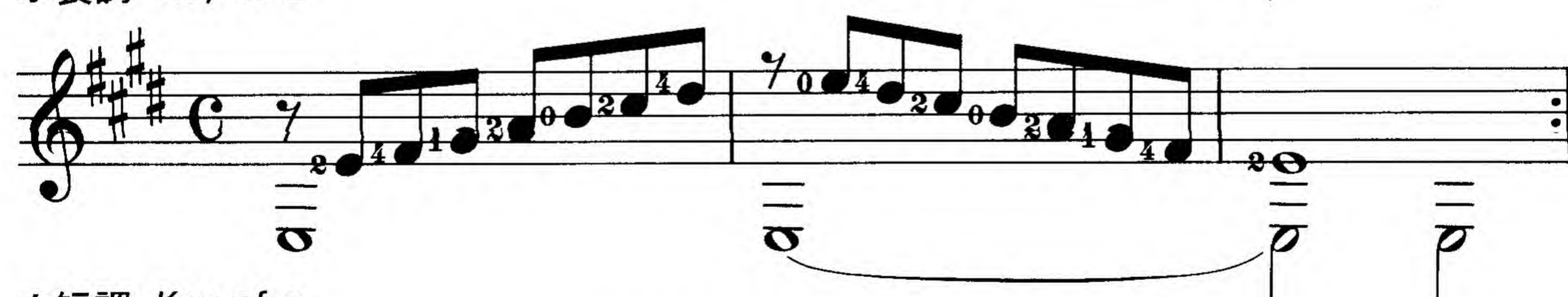
イ長調 (2ポジション) Key of A (2nd position)



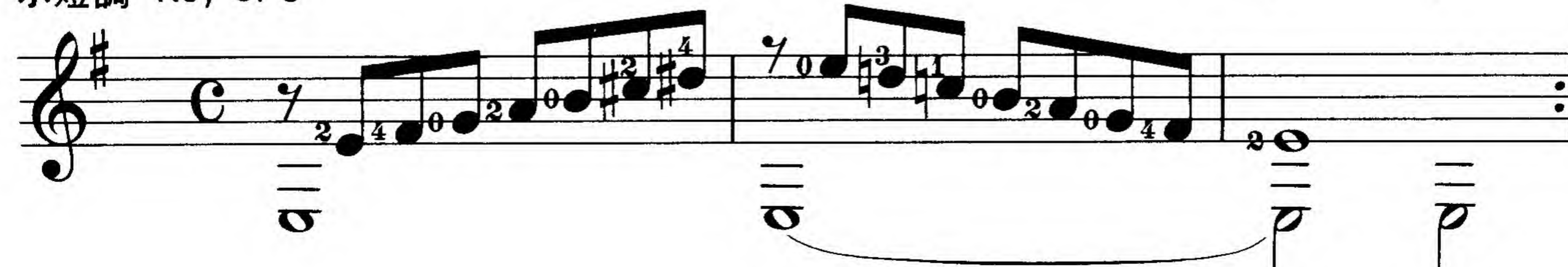
イ短調 Key of a



ホ長調 Key of E



ホ短調 Key of e





グレード **5** (たのしい独奏曲)  
Grade (Enjoyable Solo Pieces)

# アンダンテ

## Etude

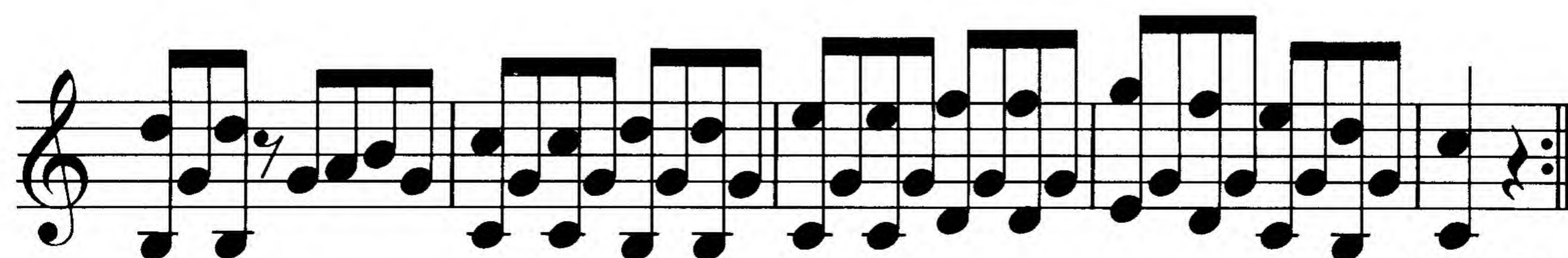
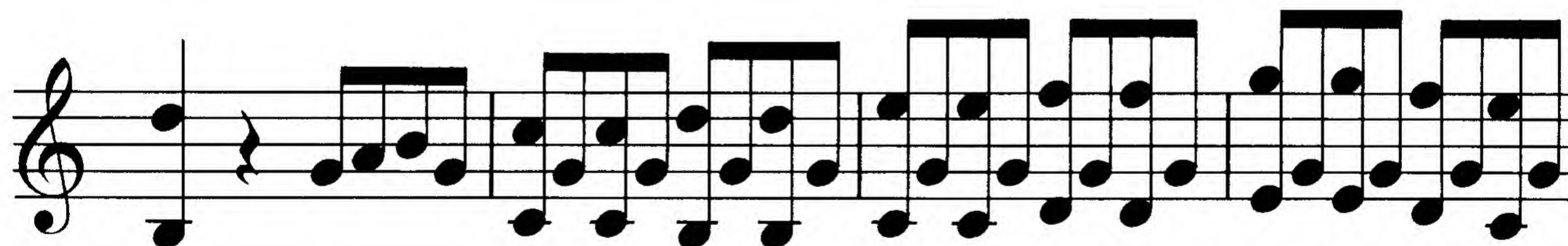
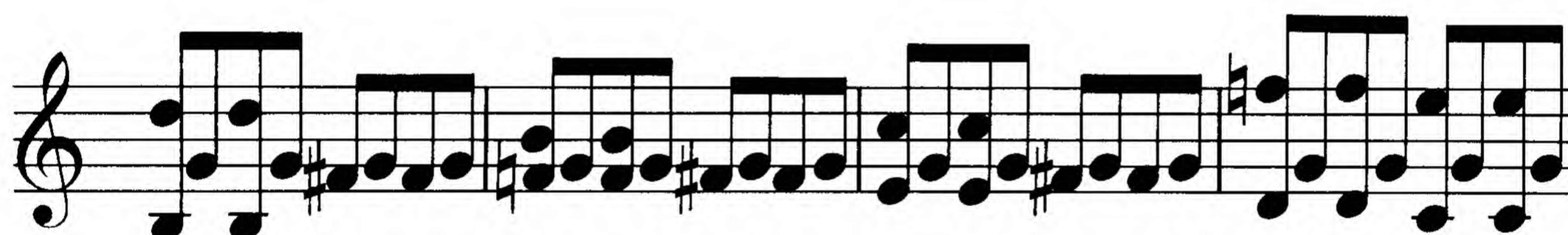
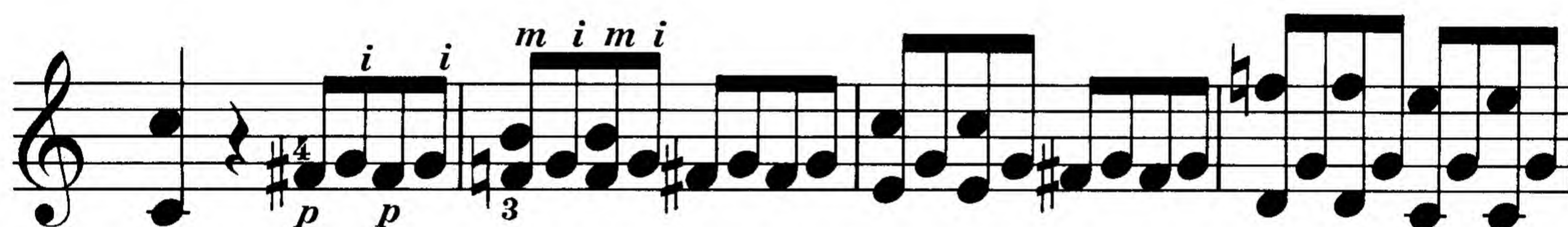
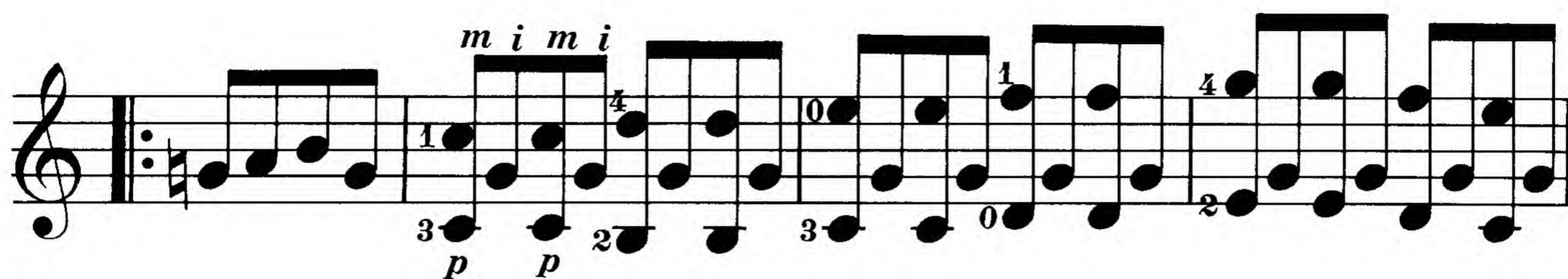
カルリ  
F. Carulli

Andante

*p* *m* *m*

*Fine*





*D.C.al Fine*



# アングレーズ

Andantino

Anglaise

カ ル リ  
F. Carulli

*m m*  
*p i p i*  
*Fine*  
*i m i*  
*D.Cal Fine*



## イ短調の練習曲

Etude

Comodo (ゆっくりと、楽なテンポで)

バイエル

小山 勝 編曲

F. Beyer

Edited by M. Koyama

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of six systems of music. The first system begins with a treble clef and a 3/4 time signature. The music is in E minor, indicated by the key signature of one flat (B-flat). The tempo is marked 'Comodo' (slowly and comfortably). The score includes various musical notations such as notes, rests, and fingerings. Dynamics like piano (p), mezzo-forte (f), and crescendo (cresc.) are indicated. The piece concludes with a final cadence.



ソル  
F. Sor

The image displays a musical score for a piece titled "Andante" by F. Sor. The score is written for a guitar, featuring a treble clef and a common time signature (C). The tempo is marked "Andante". The score consists of seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). Fingerings are indicated by numbers 1 through 4. The score is a single system, with the music spanning across the seven staves. The piece is in a key of one sharp (F#), as indicated by the key signature. The score is a single system, with the music spanning across the seven staves. The piece is in a key of one sharp (F#), as indicated by the key signature.



# 練習曲

## Allegretto

## Exercise

カルリ  
F. Carulli

The musical score is written for a single melodic line in 6/8 time. It consists of seven staves of music. The notation includes eighth and sixteenth notes, rests, and various fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4). Dynamic markings such as *p* (piano) and *f* (forte) are present. The piece concludes with a double bar line and the word "Fine".



## メヌエット

## Minuet

ク リ ー ガ ー

小山 勝 編曲

J. Krieger

Edited by M. Koyama

Andante

The musical score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of six staves of music. The key signature is one sharp (F#), indicating G major. The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-4 above the notes. Articulation marks, including slurs and accents, are used throughout. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *a* (accendo). The piece concludes with a double bar line and repeat dots.



# 勇者はかえる

Judas Maccabaeus

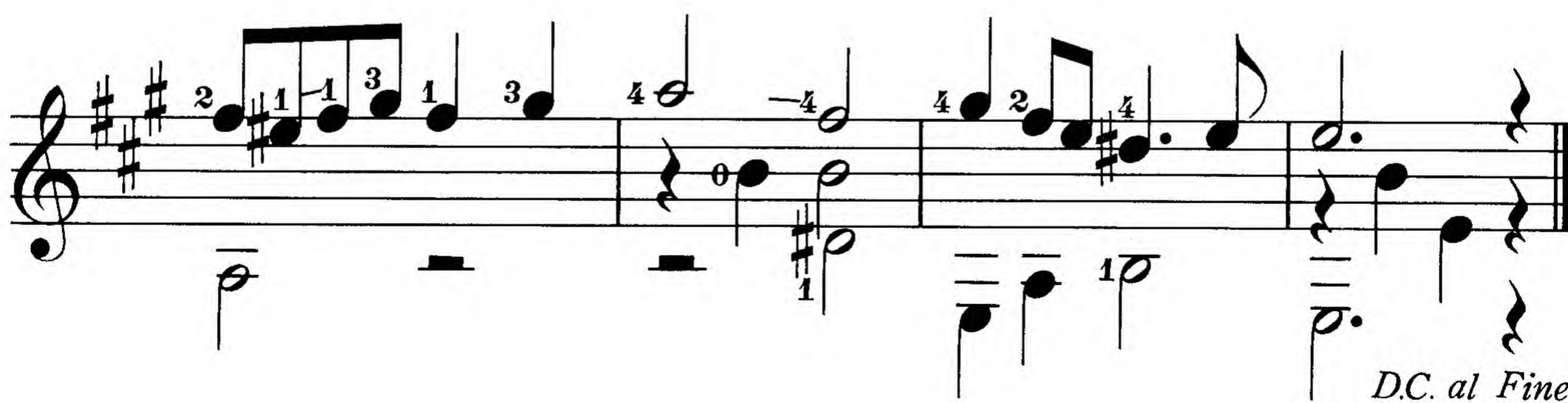
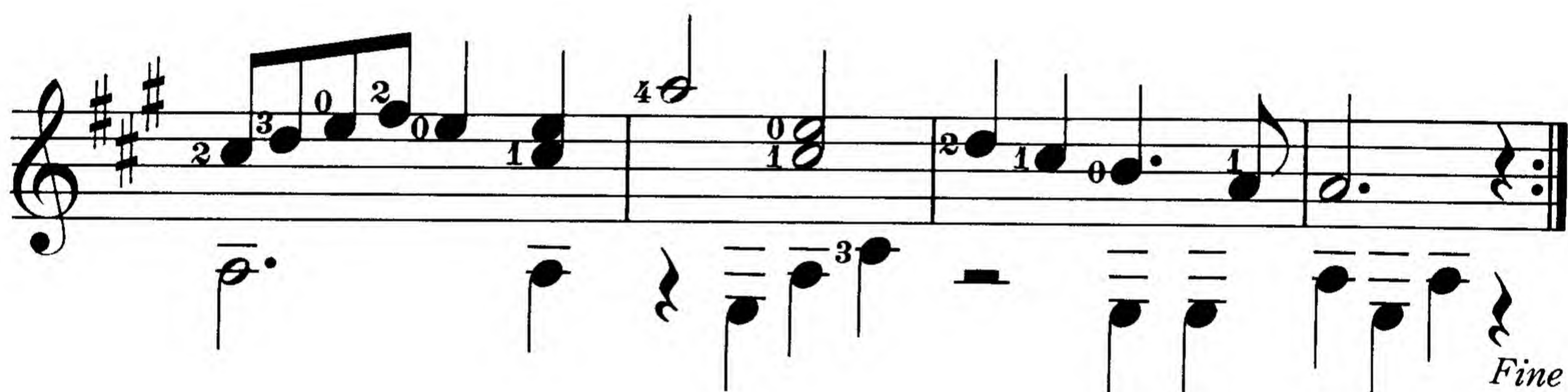
G.F. ヘンデル

小山 勝 編曲

G. F. Handel

Edited by M. Koyama

**Andante**





# コントロール ダンス

(道化師の踊り)

## Contradanza de Los Curtacos

フェランディエーレ

小山 勝 編曲

F. Ferandiere

Edited by M. Koyama

**Allegro**



